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INTRODUCTION

I first heard the name Ciro Nieli from the guy who created the comic book character, "The Flaming Carrot."

Seriously, his name is Bob Burden. Awesome guy, a true pioneer of the black-and-white comic boom in the early 80s and a legacy of work still reterant today. Regardless, I was talking to Bob about this new animation project I was developing, and he said, "You have to work with Ciro Nieli! He's the genius who created Super Robot Monkey Team Hyper Force Got".

He was night, I'd seen SRMTHEG, and it WAS brilliant. Unfortunately, my project fell apart shortly thereafter and it was on to the next creative encleavor. As a result. I never got a chance to meet this Circ guy that Bob had raived about

The second time I heard the name Circ Nieli was a year or so later. I was working on another new animated concept at Film Roman, when the very talented boss of everything at that time, Jay Fukulo, suggested we team up with this incredibly talented kild held worked with before, and wanted to work with again. I his name was Circ Nieli. He said he had just finished a season on *Teen Titans* and might be available.

Okay that's twice I heard his name from two people I respected very much, now I really need to meet this guy! Jay set up a brief meet and-greet that suddenly went on for hours. We hit it off right away, and ended up taking more about comics movies, and monster stuff we liked than the project we were supposed to be discussing—it was awesome. But, as many things in Hollywood go, this project ALSO never got off the ground—but our friendship did, and we kept in touch

A few years later 1 got a note from Circ with some VERY exciting news. Nickelodeon had acquired the rights to create a new 7MWT animated series, and they loved his prich for the new direction—he was now going to head ALL the creative on it! Cowabunga!

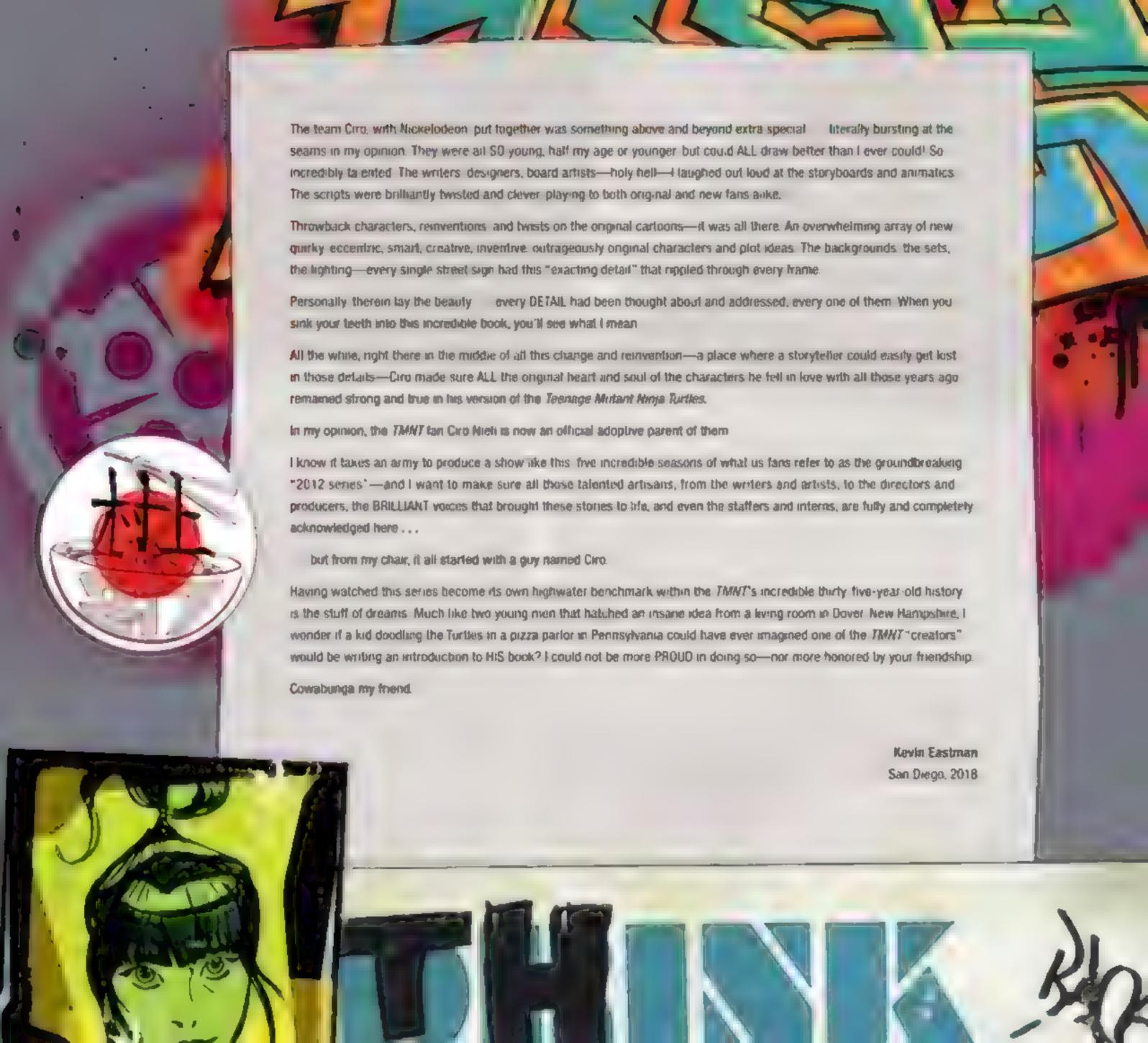
I was \$0 excited for him, and if he was nervous it didn't show He was a life-long "Pop Culture Junkie" as mentioned above, a confident storyteller and a very skilled artist from the work I saw on his other series, and there was no doubt he would put a truckload of passion into it. Besides, I knew he grow up on the East Coast, Pennsylvania in fact, that his dad owned a pizza place. Antonio's, and he dispent a chunk of his childhood eating pizza and drawing turtles—he was one of the original TAINT army of tans from the late. BOs! Peter Land and I had corrupted him from the beginning!

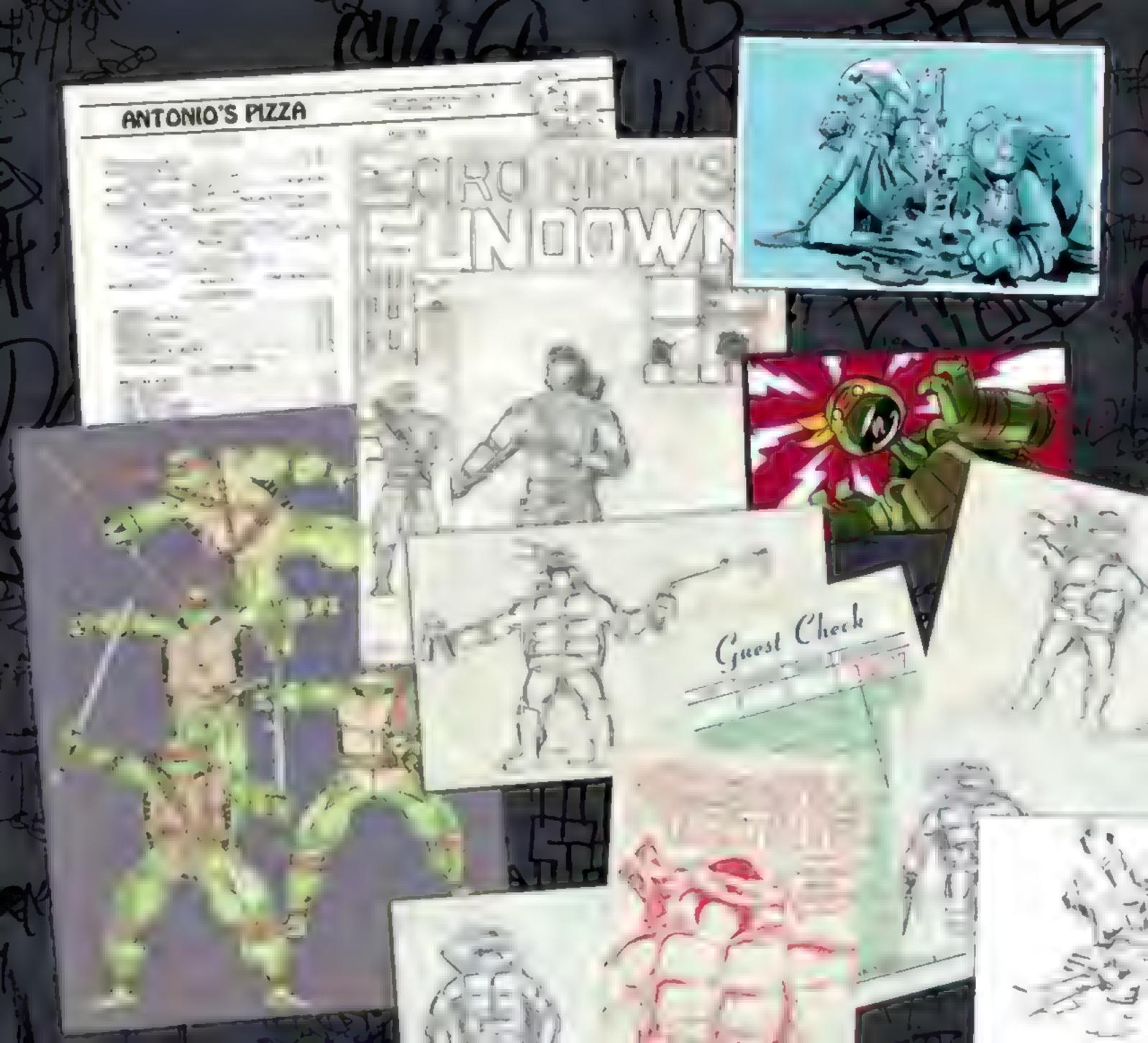
Once he started telling me what he planned to do with this new CGI senes. I was impressed—like WOW REALLY impressed I thought he difform what he perfect path to hit the reset button with. Splinter was talker the Turties were smaller April was younger episode one would be the very first time the TMNT left the sewers on their own, and we did get to share the full adventure, together again. I loved it! He had carefully created and crafted a whole new TMNT universe to play in: one where he could not only pull from and twist the wide variety of TMNT characters, plots, and ideas from various TMNT universes established over the past three decades—but left the door wide open to create TDNS of new ones. Brilliant!

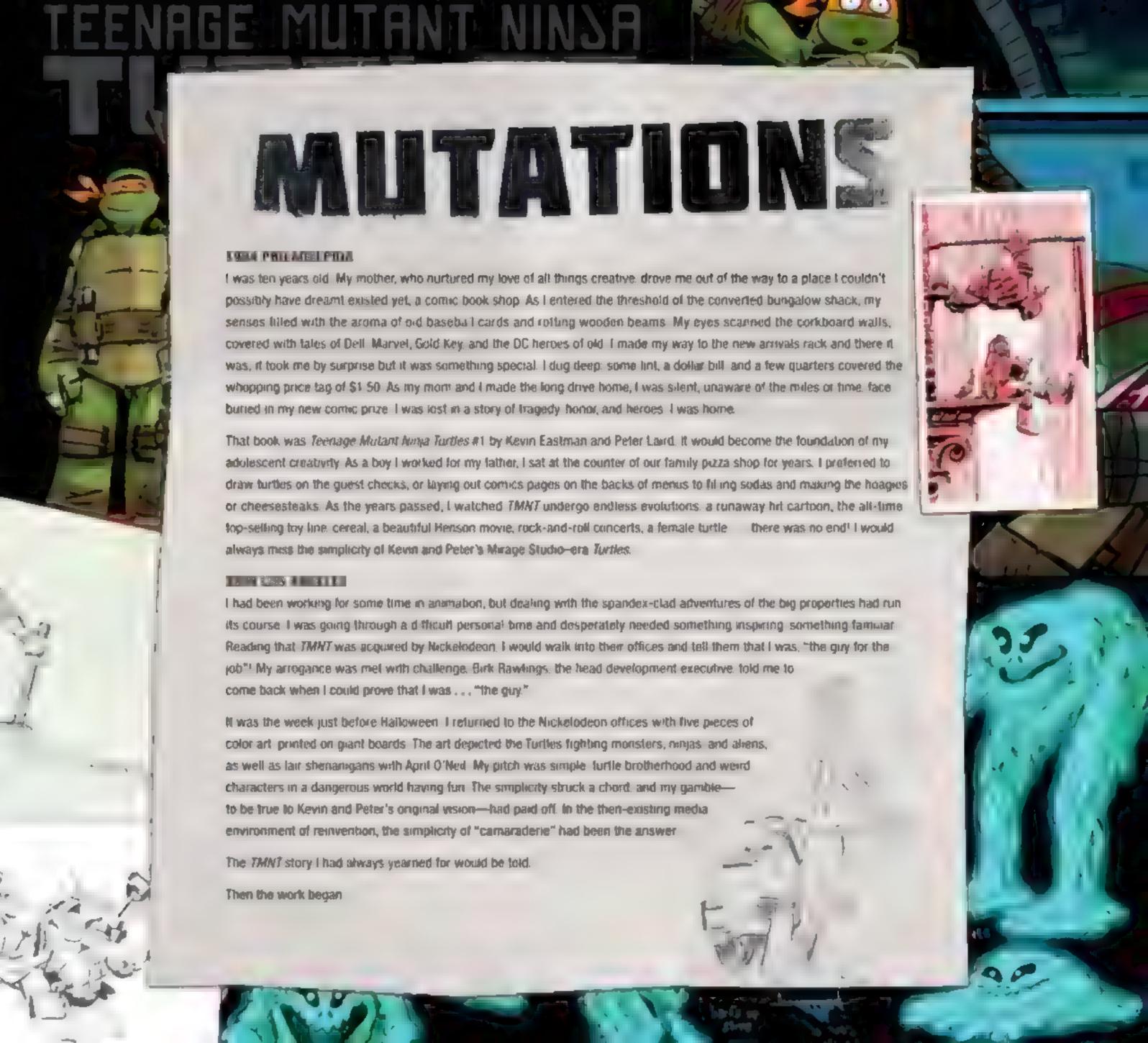
Nearly twelve months flew by when he called and invited me over to the Nickelodeon Animation Studio offices in Burbank to show me what they had been doing . . . I was blown away.

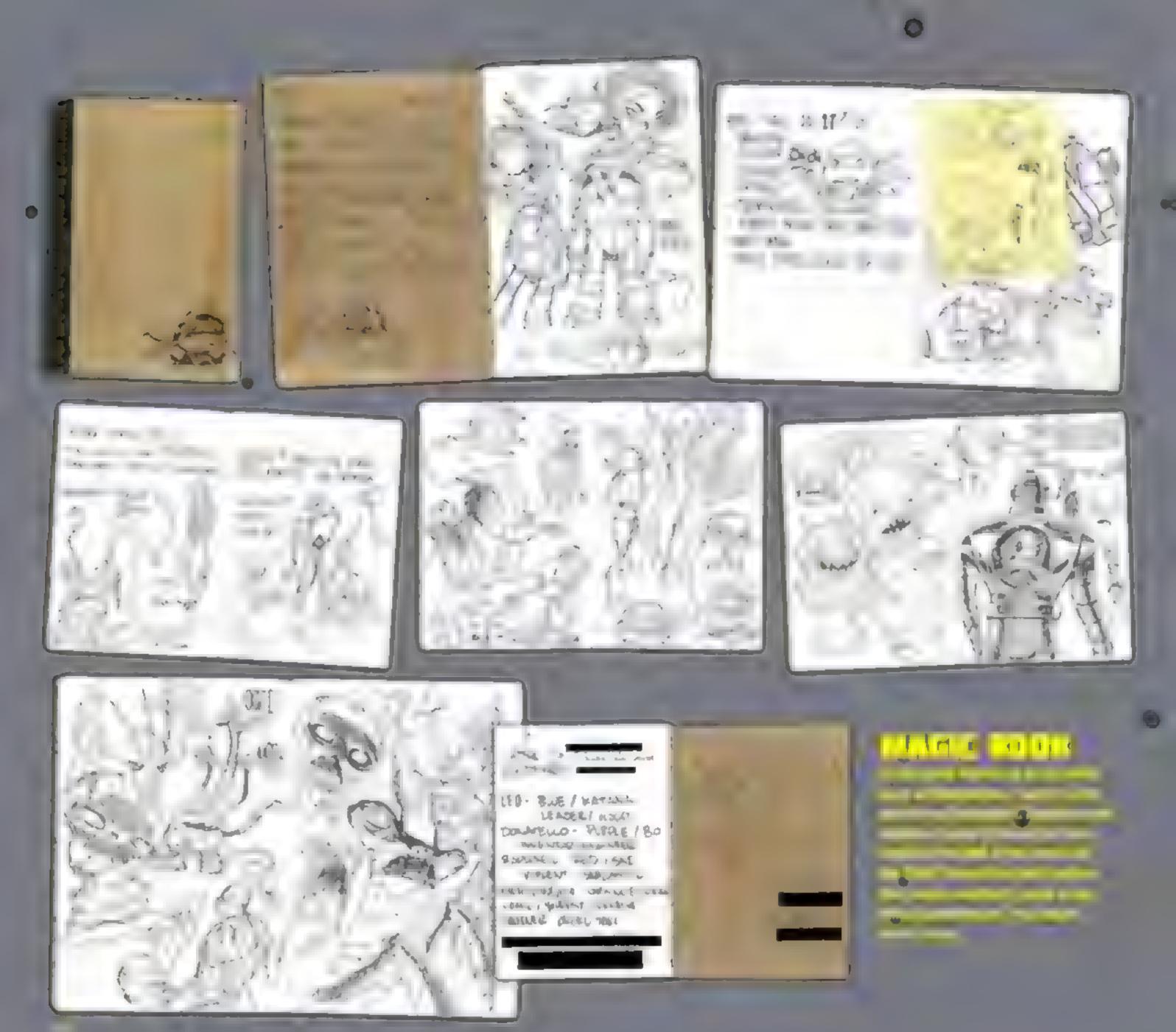
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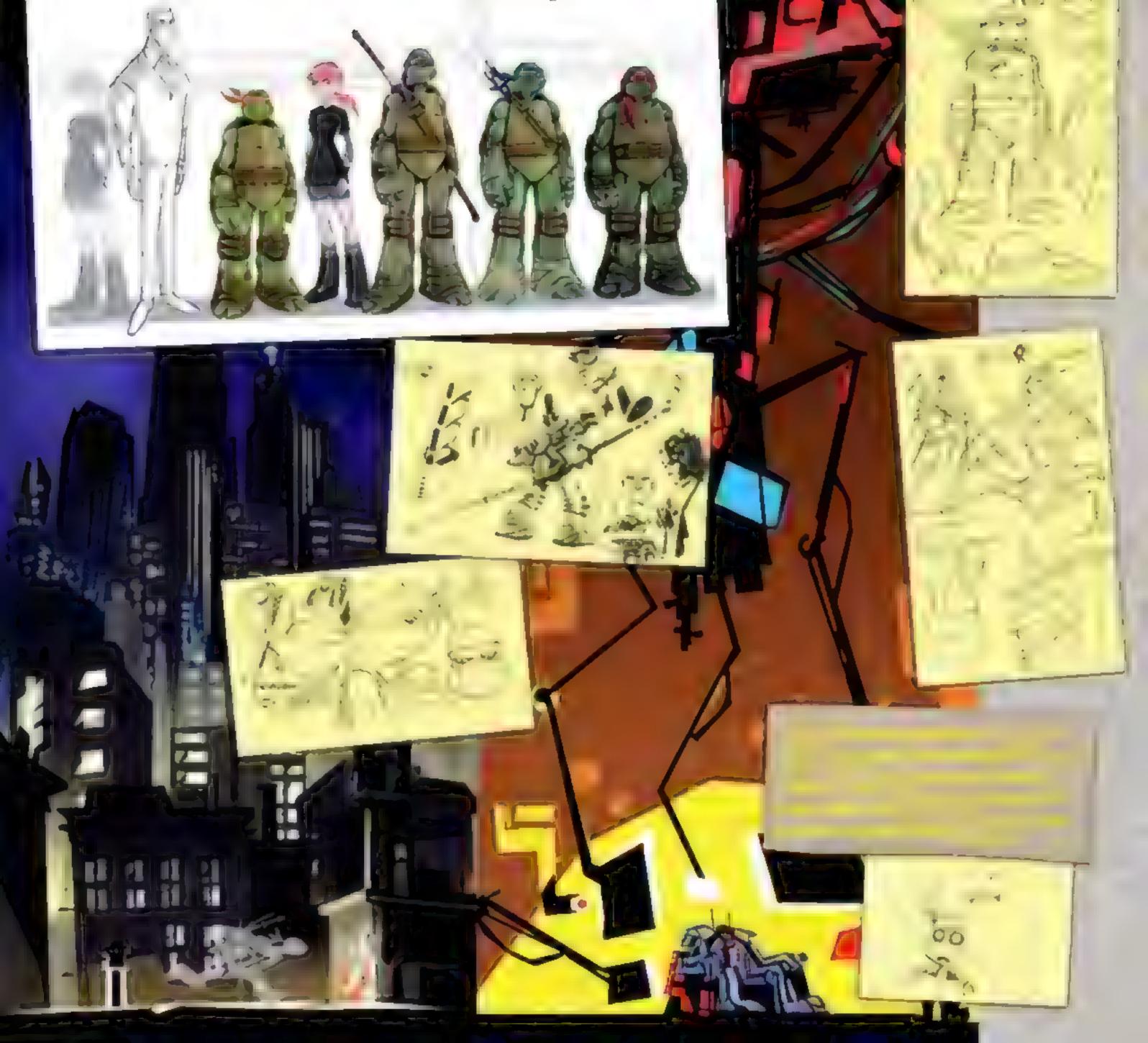
















Eventually, I manufall to bring beloated introductions to beloave them and the plot story. Also Wee led my storybeards, Irineo Maramba eracted phonoders, Byron Fenerando did machinets. Redal Grave was the architect of the MYC, and Mode Verbaness brought it to life with her pointings.

They would become my facile. They were the Five Deadly Veneza.









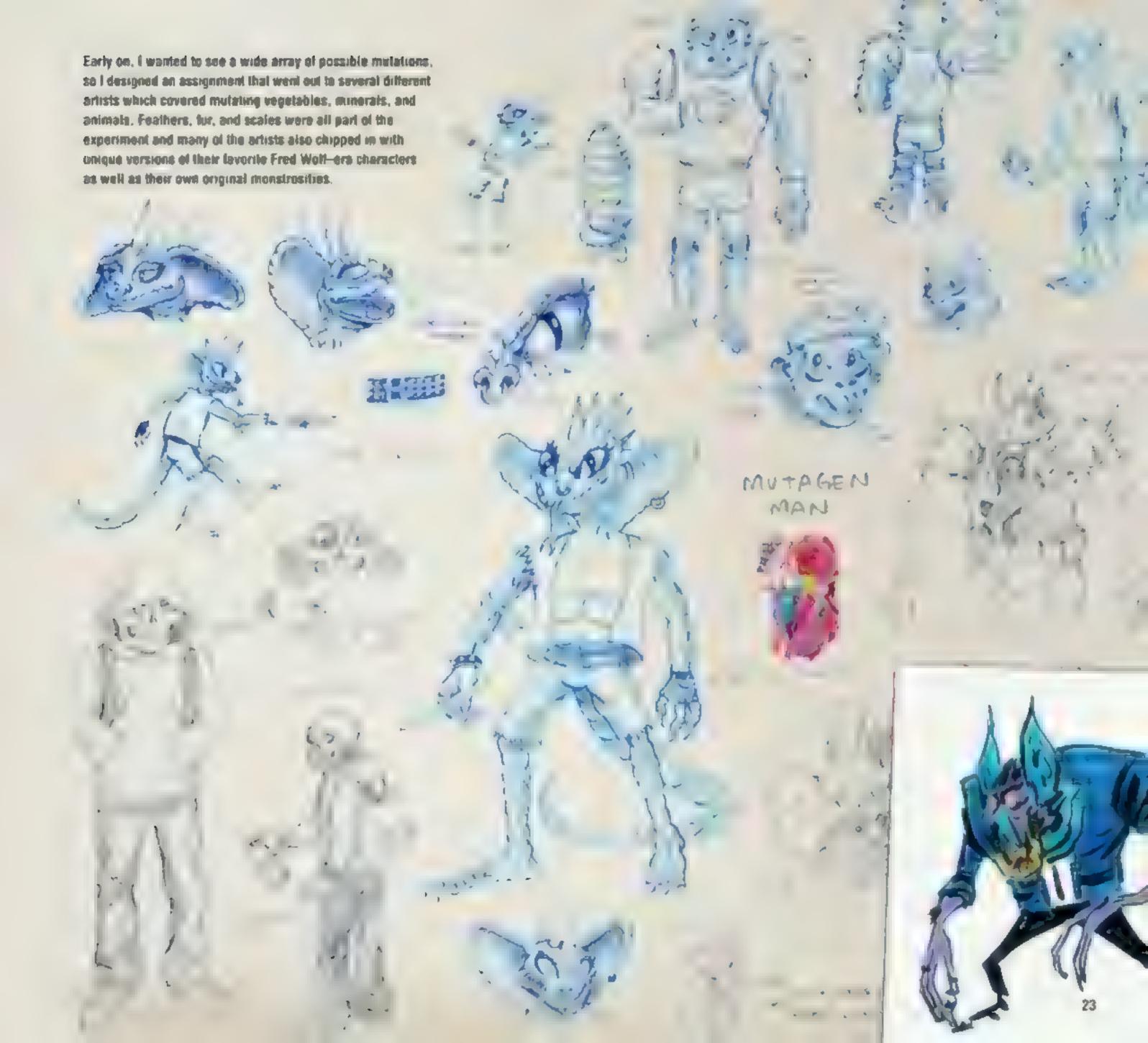




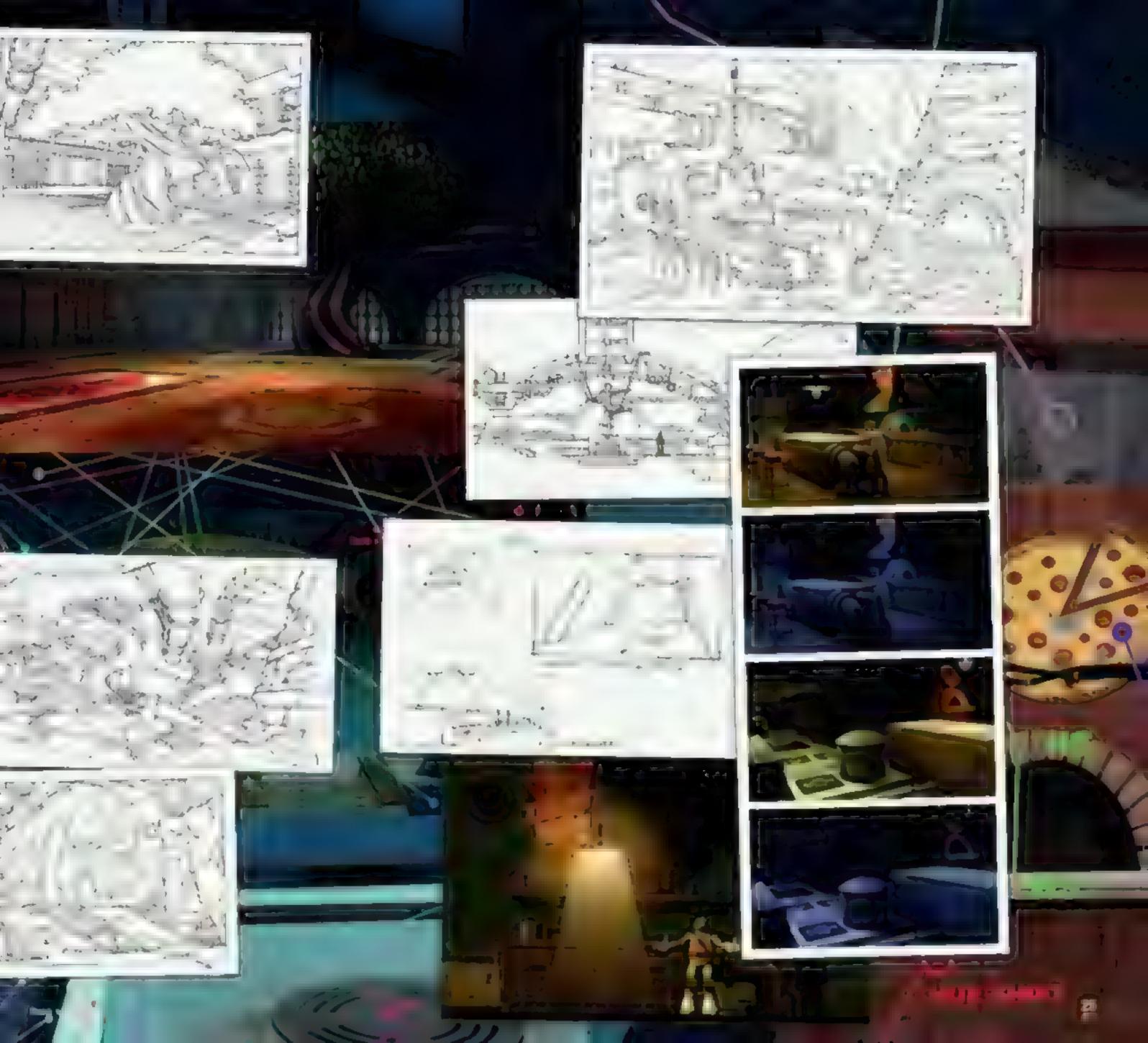


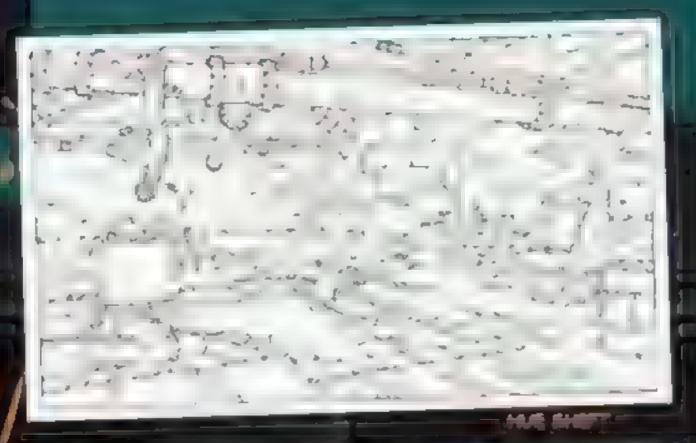


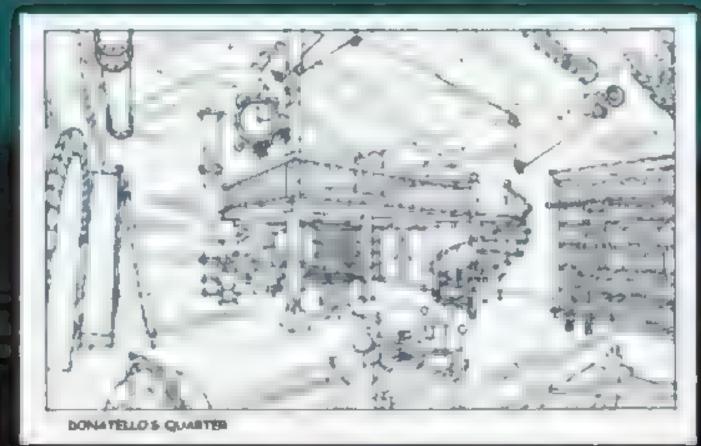




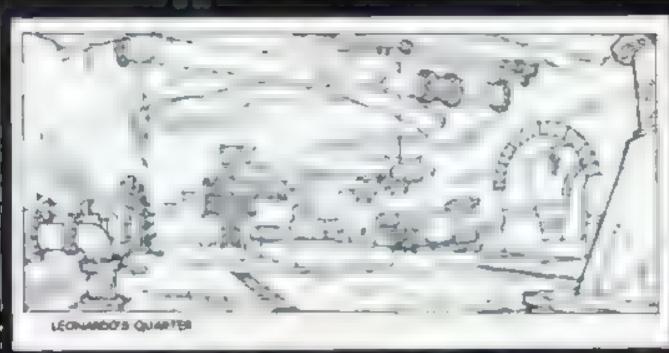


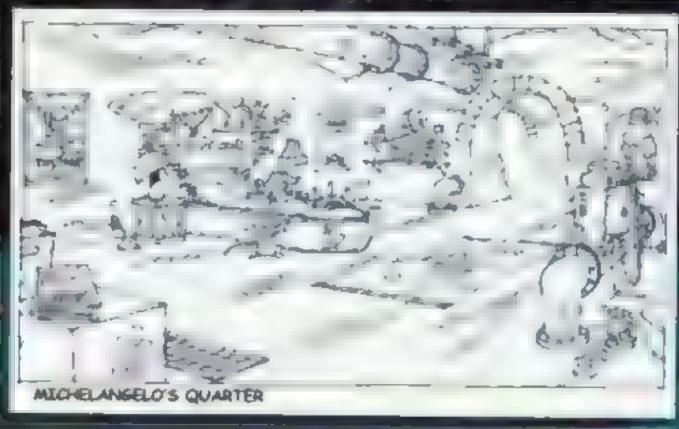


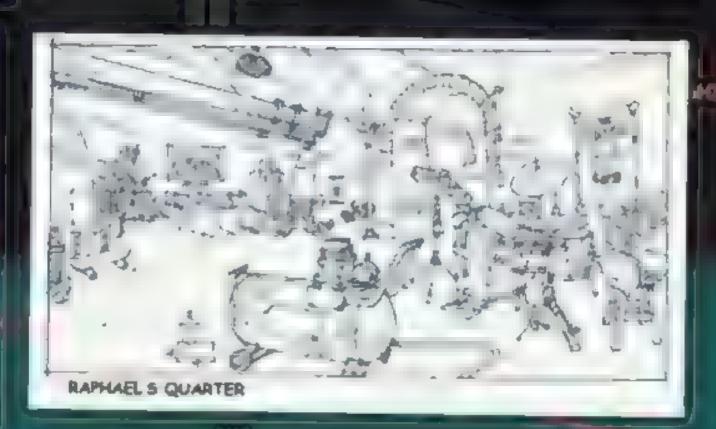










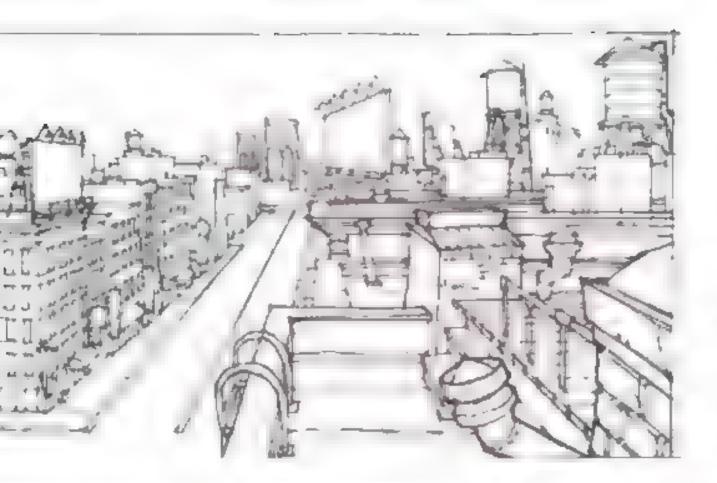


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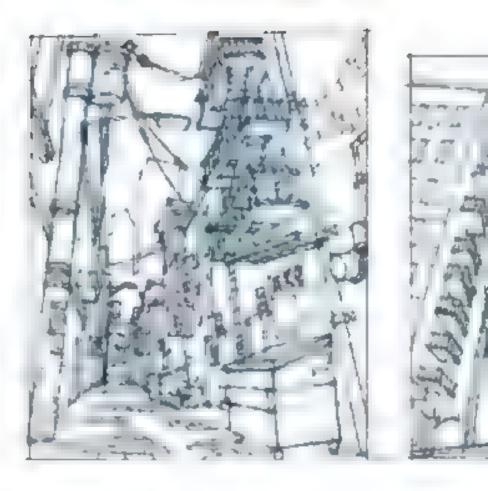




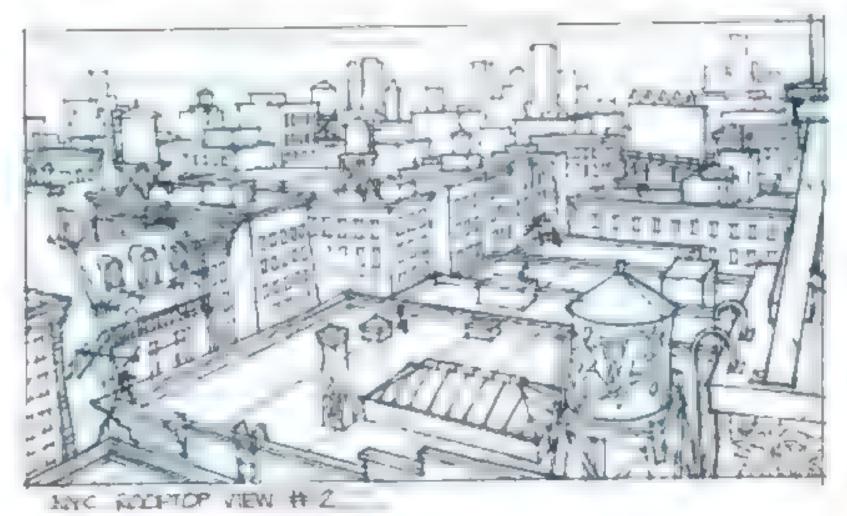


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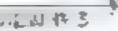
Every superhero show has different needs from their city. Superman flies high above skyscrapers, Batman hides among the prim gargoyles, while Spider-Man clings closely to the brick tacades of downtown, TMNT's Manhattan is all about rooftops and alleys. Rodel's concepts explore the potential teen-ninja hangouts, hidden high above the bustle of the streets



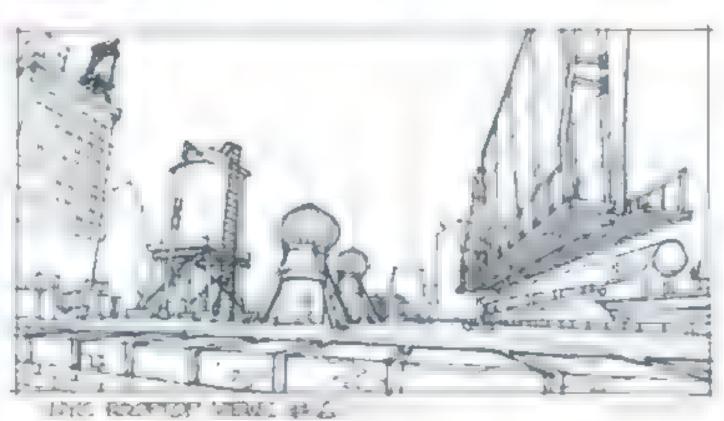














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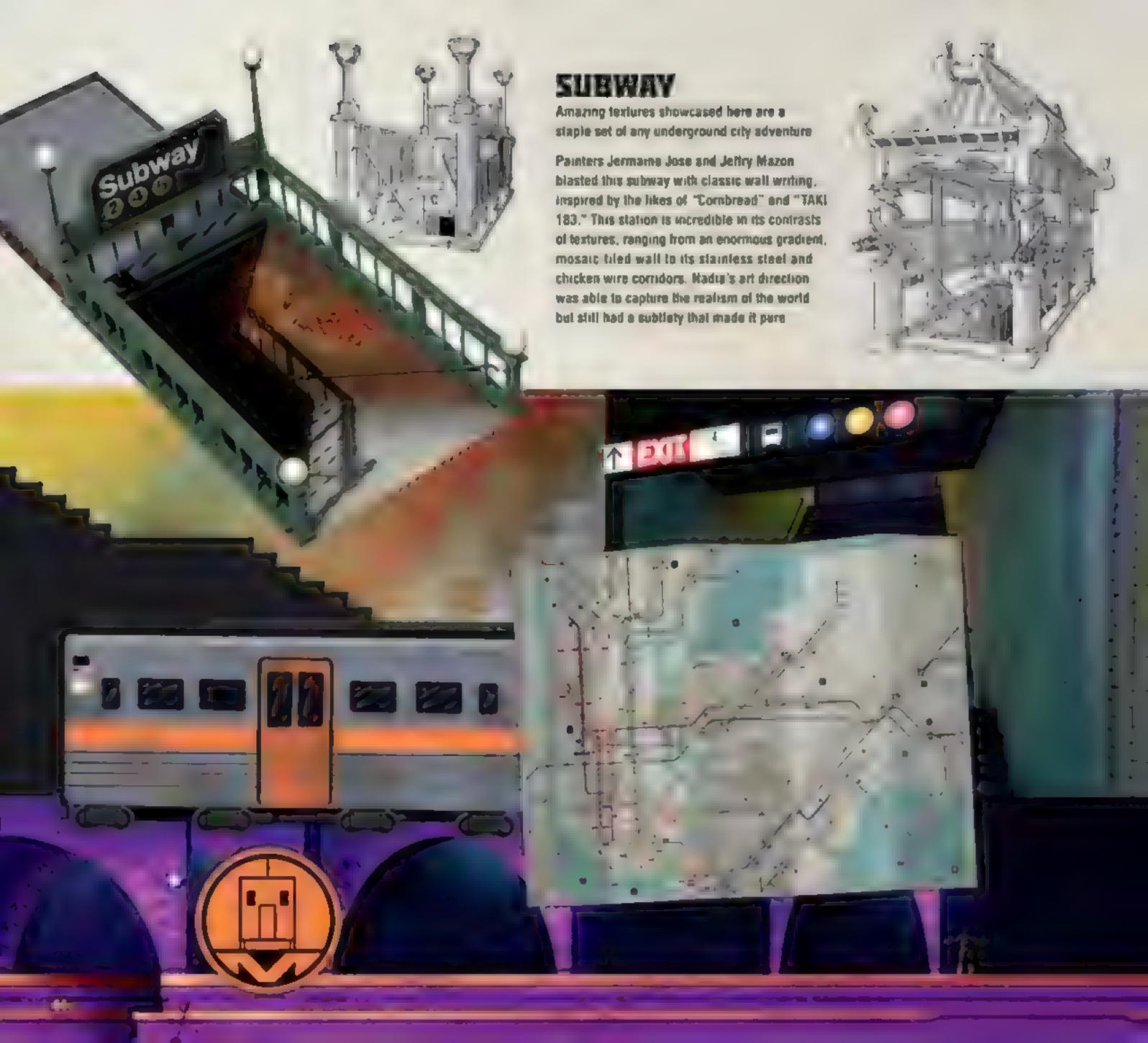


















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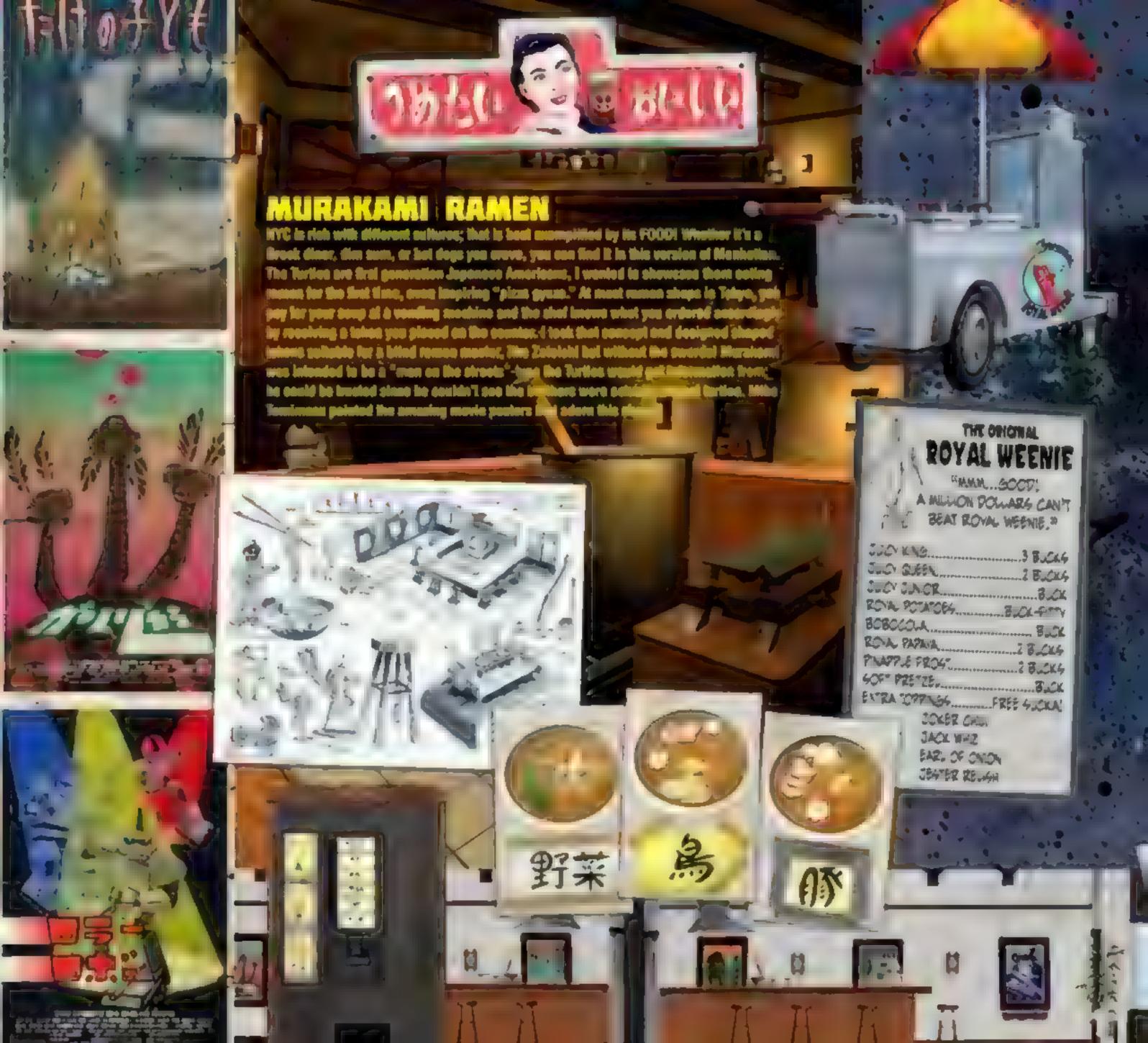








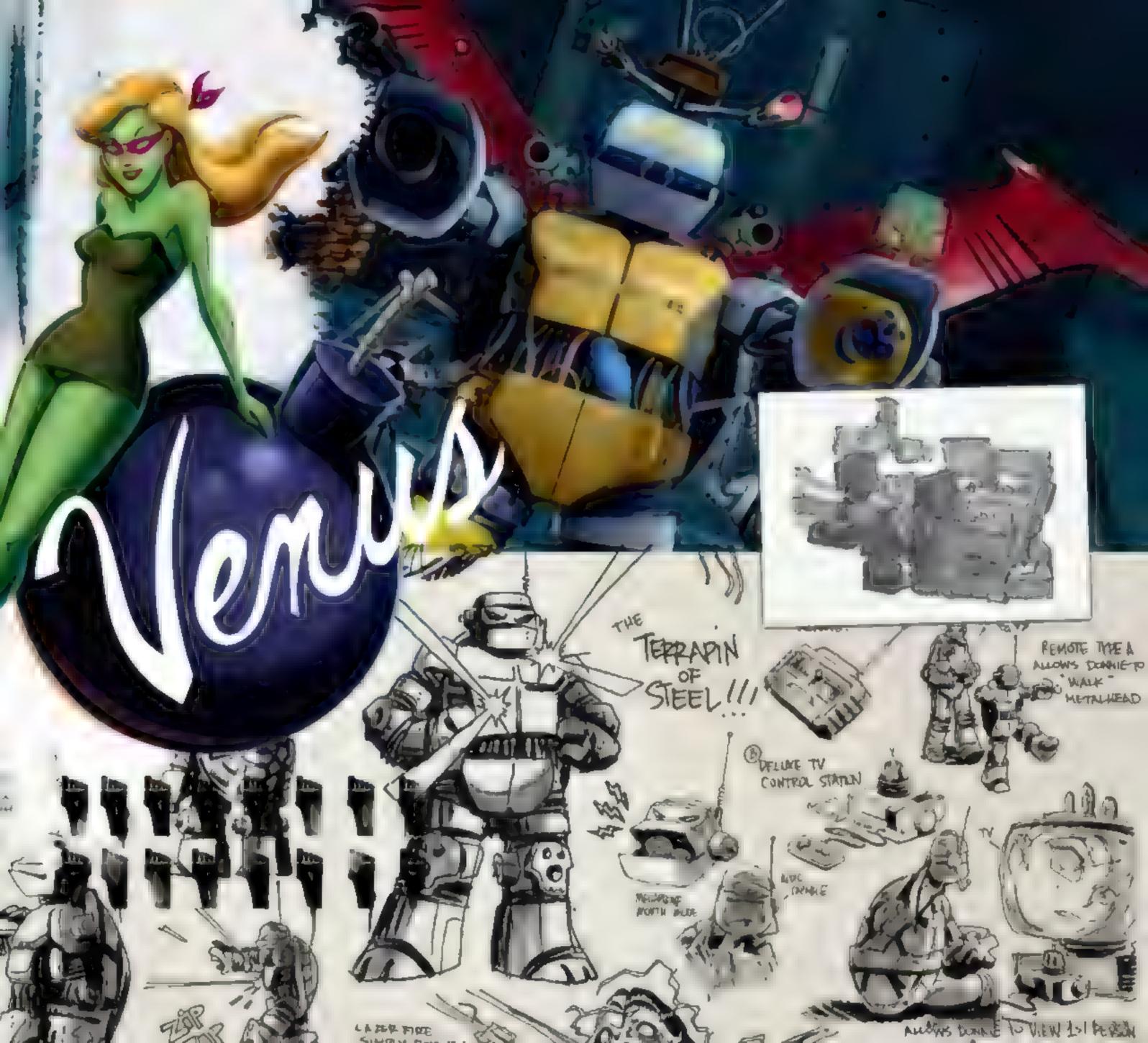


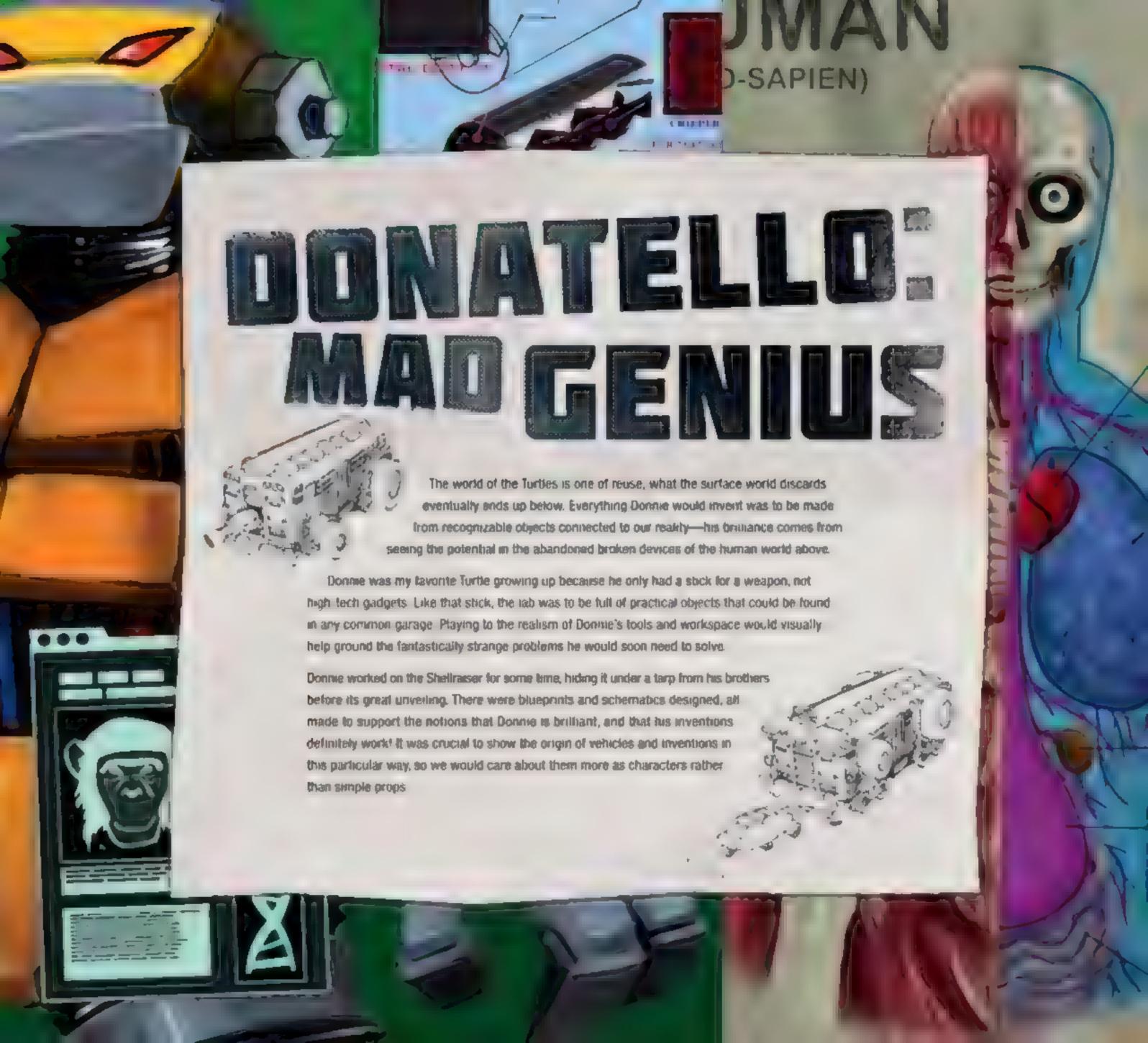


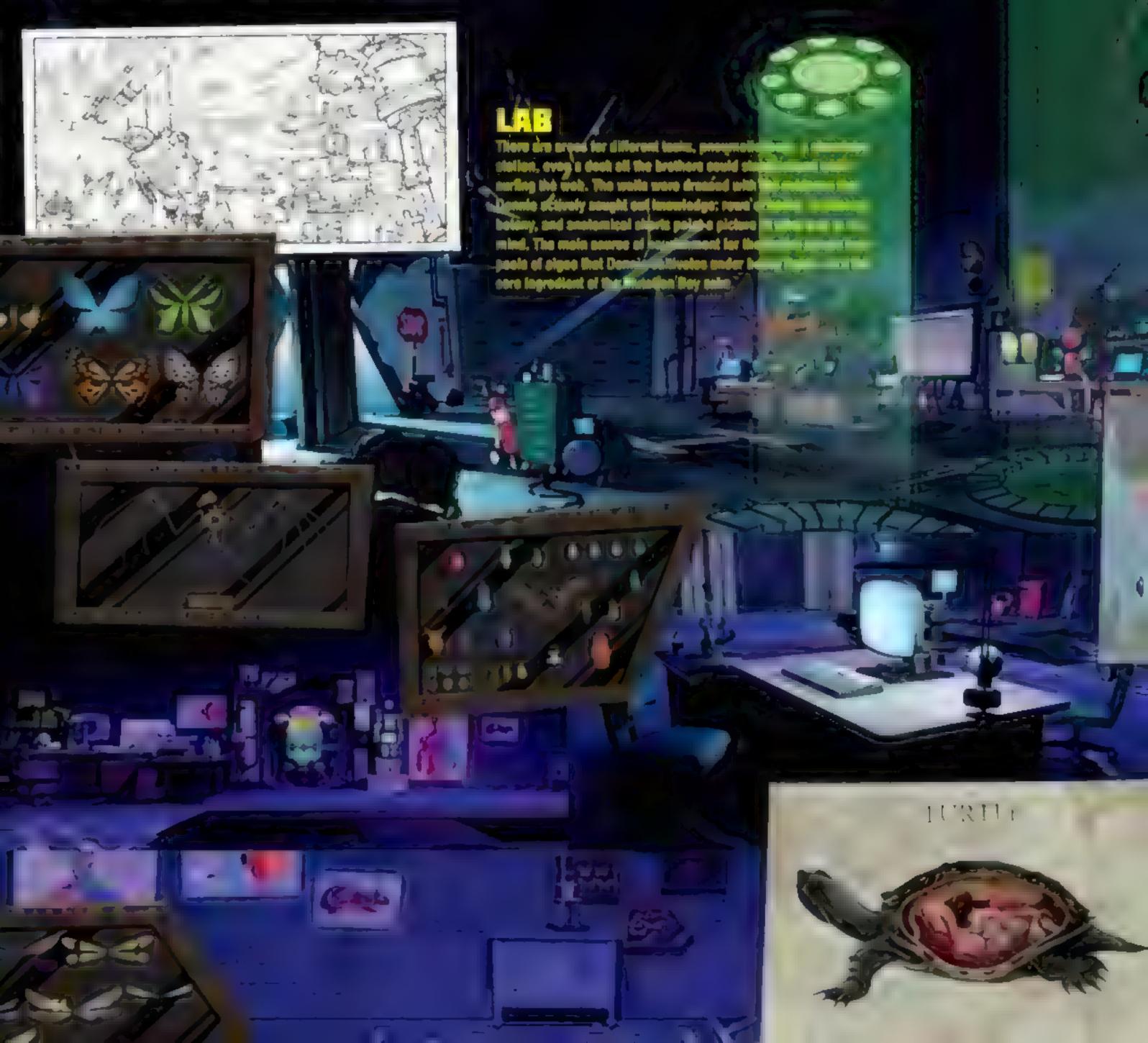


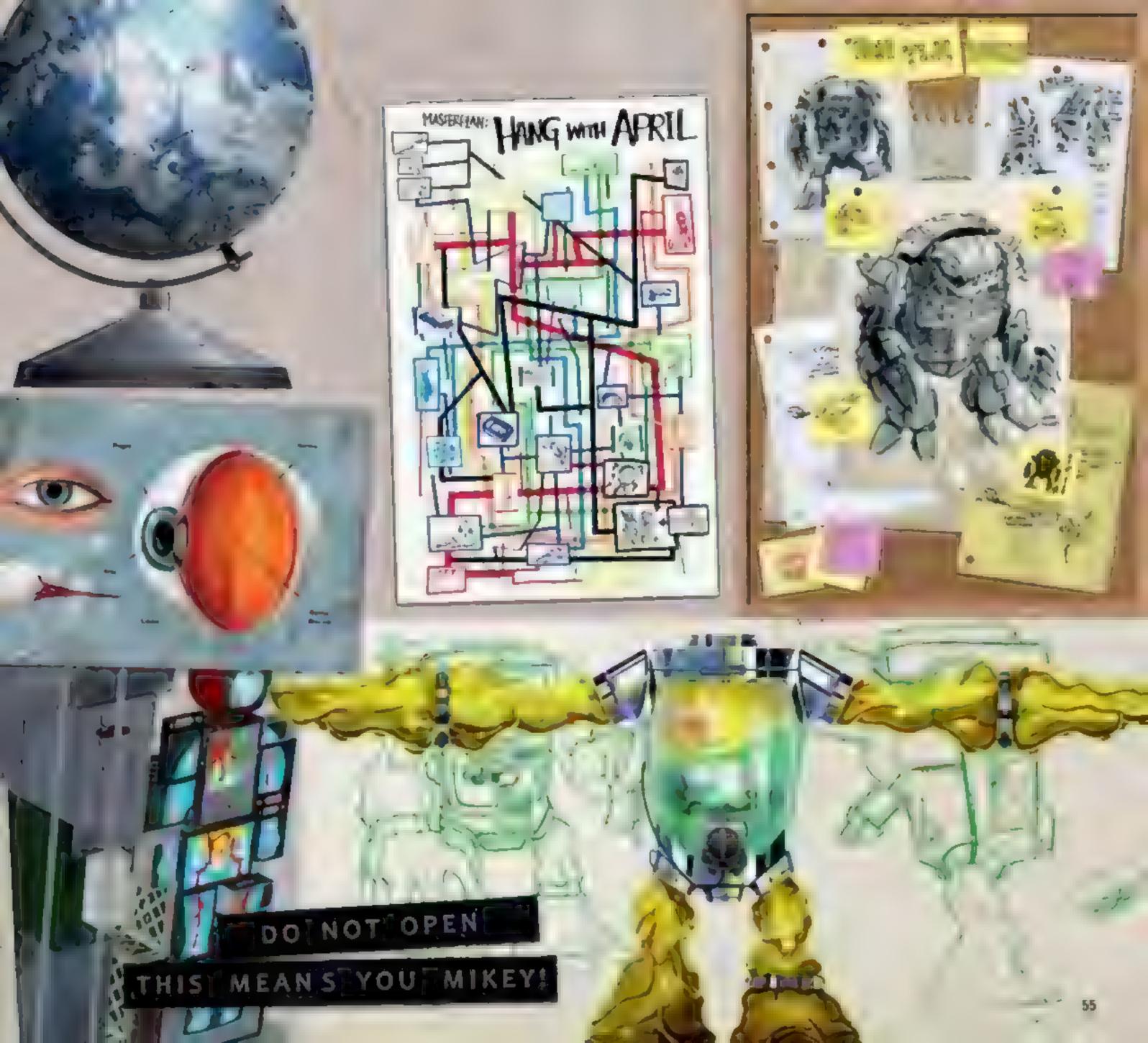


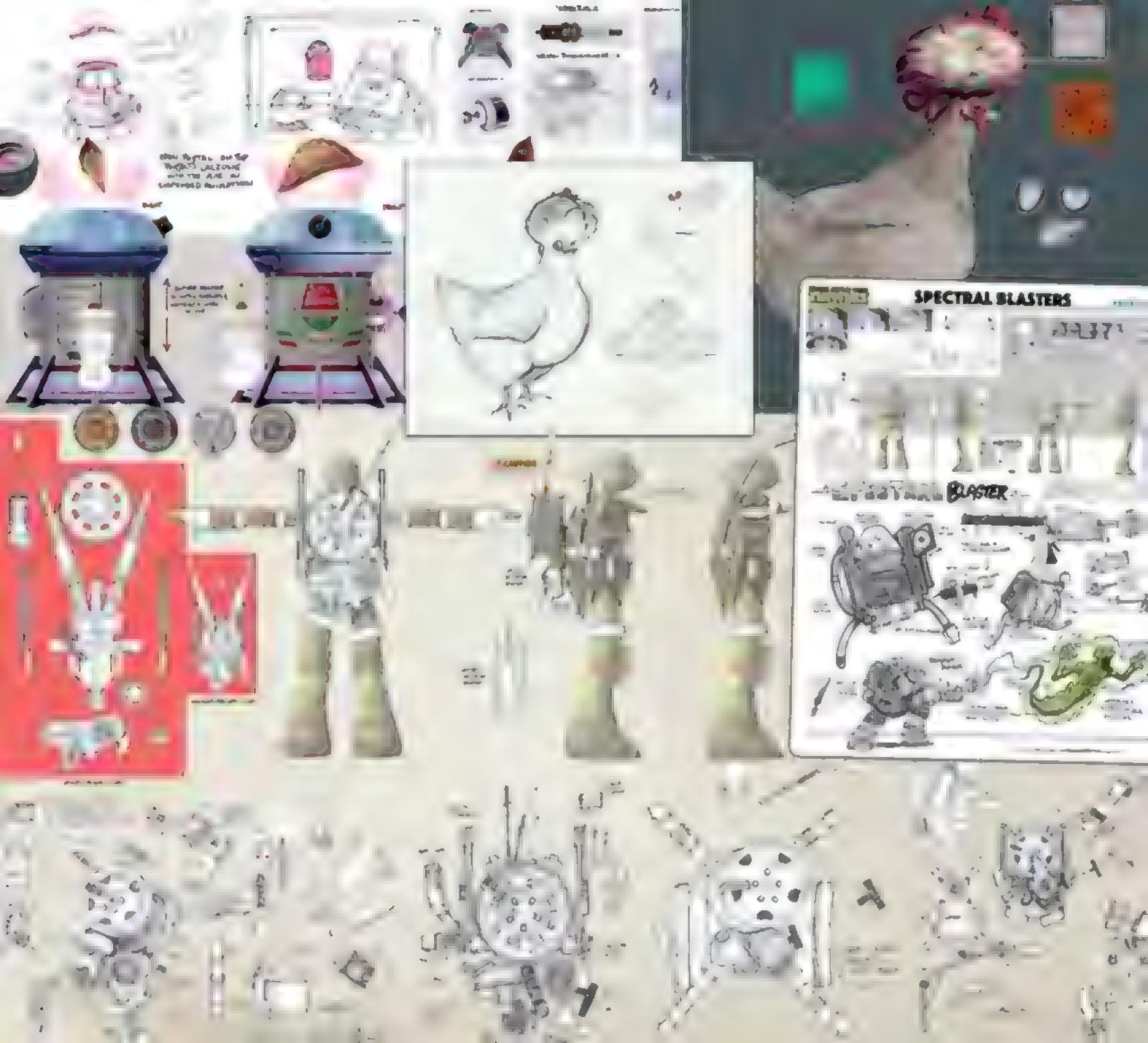




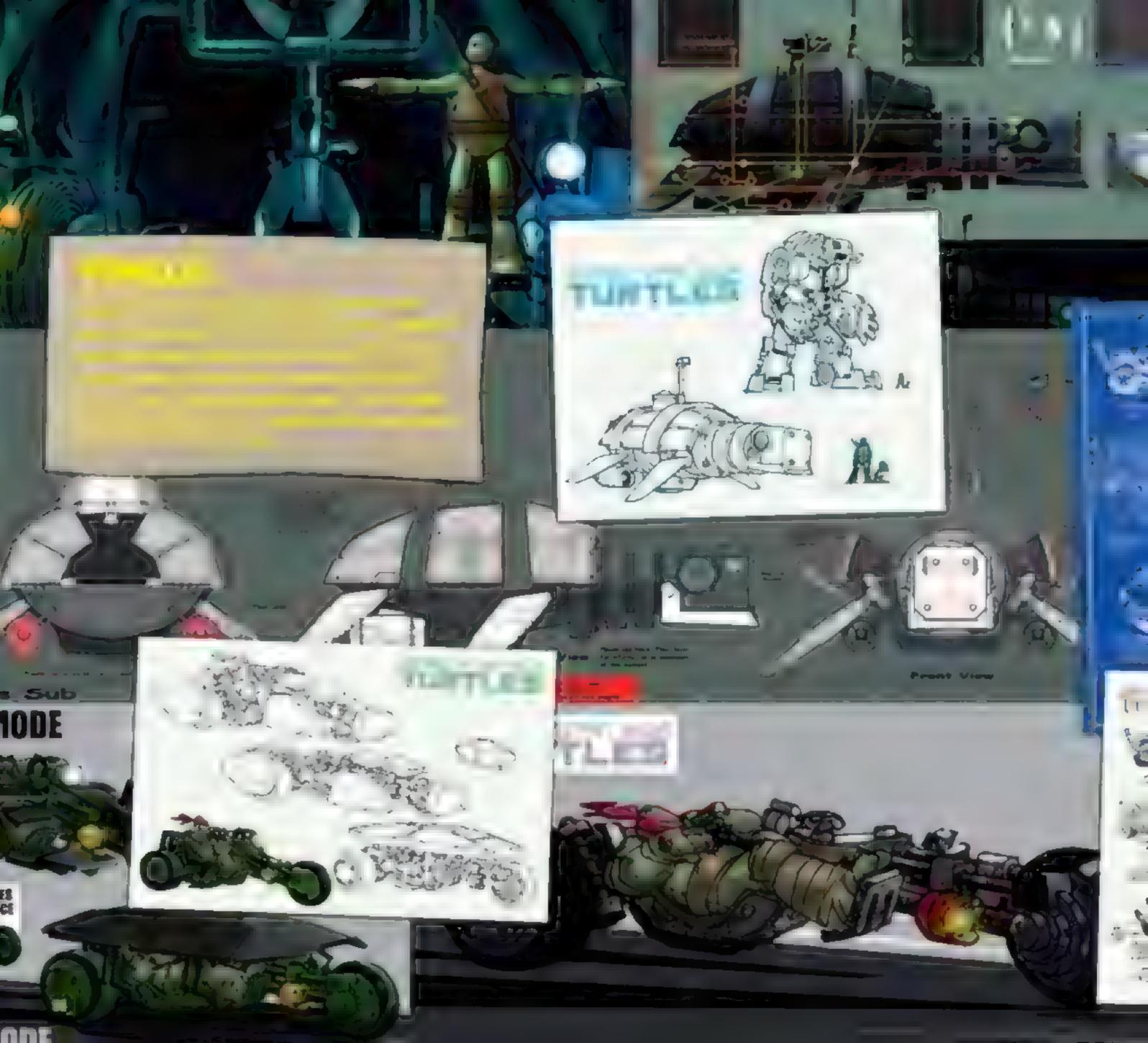


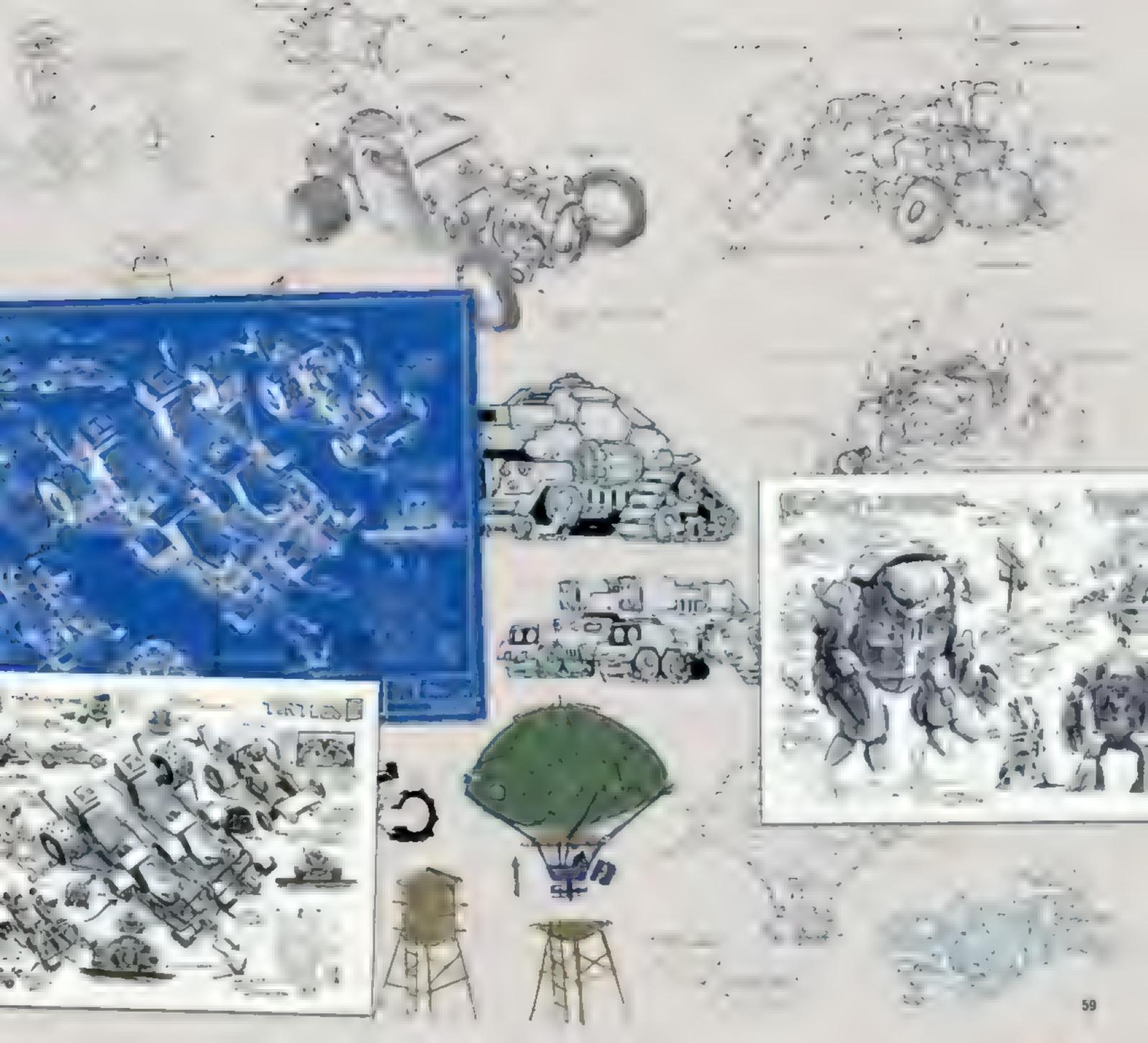


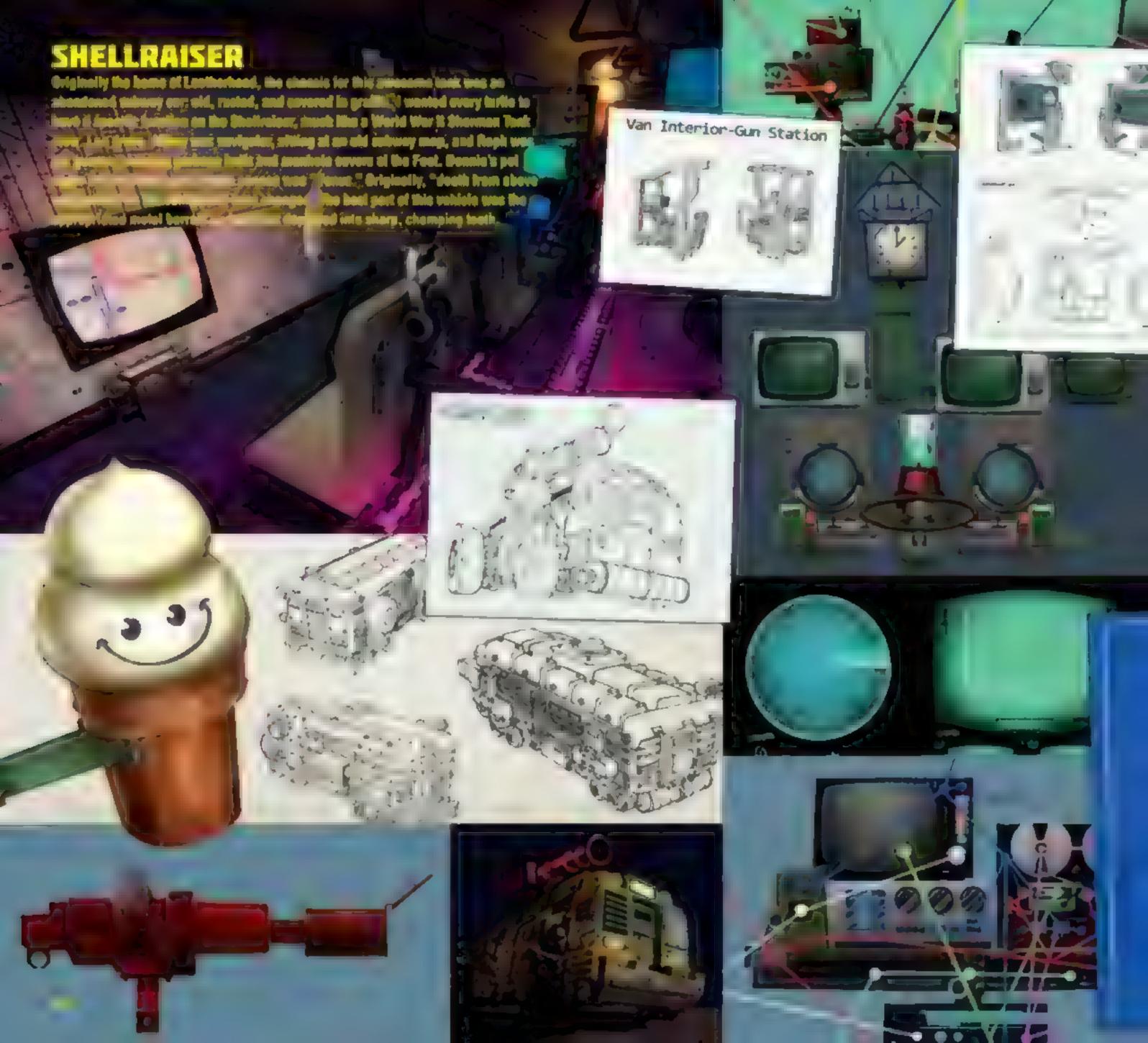






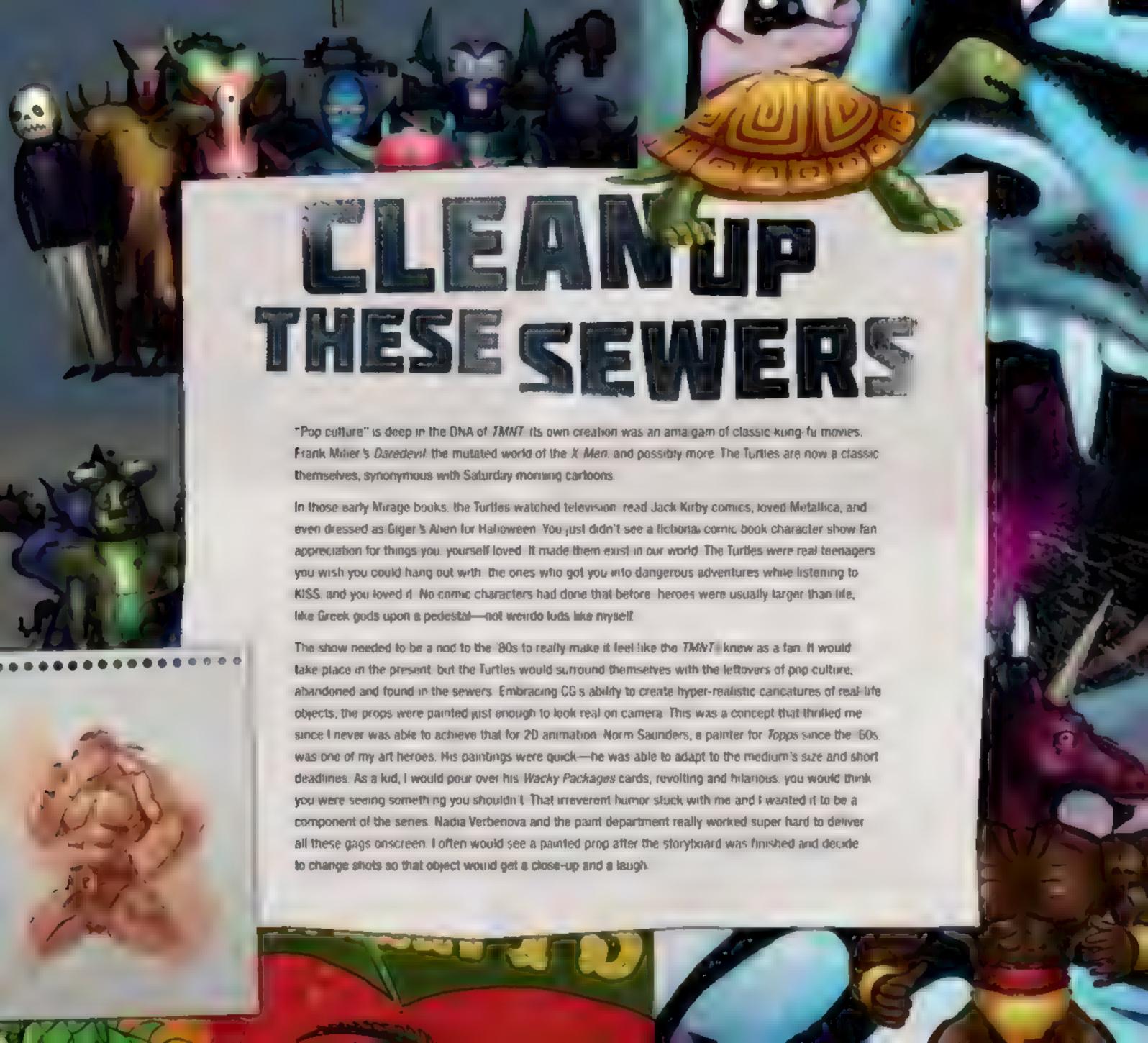














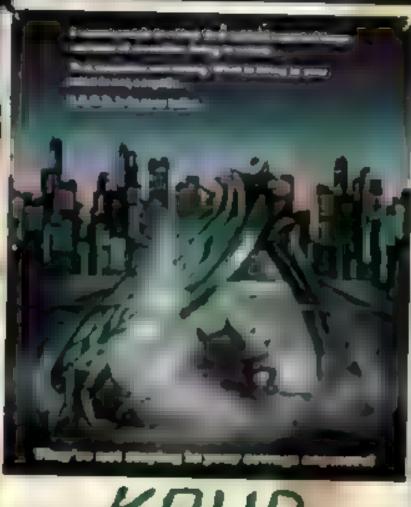


POSTERS AND MOVIES

In his types) so be needed posters that reflected his artistic feeler, but sine his aggreenive nature. Art legends the Francis and Pusheed were are his thing, littley leves heree mevies, even though they also seemed him lete trauble. Revisiting the receive time to invest new take movies was a highlight of the production. When even the top-involve new eveniel we had add-ashed wood penaling and the top-involve feature. I still what I could nature it likely watch name of those WHS topon (likely fished from likely watch name of those WHS topon (likely fished from likely watch name of those WHS topon (likely



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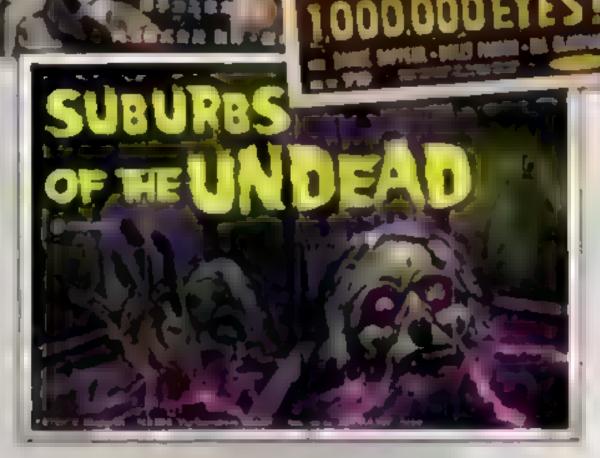
















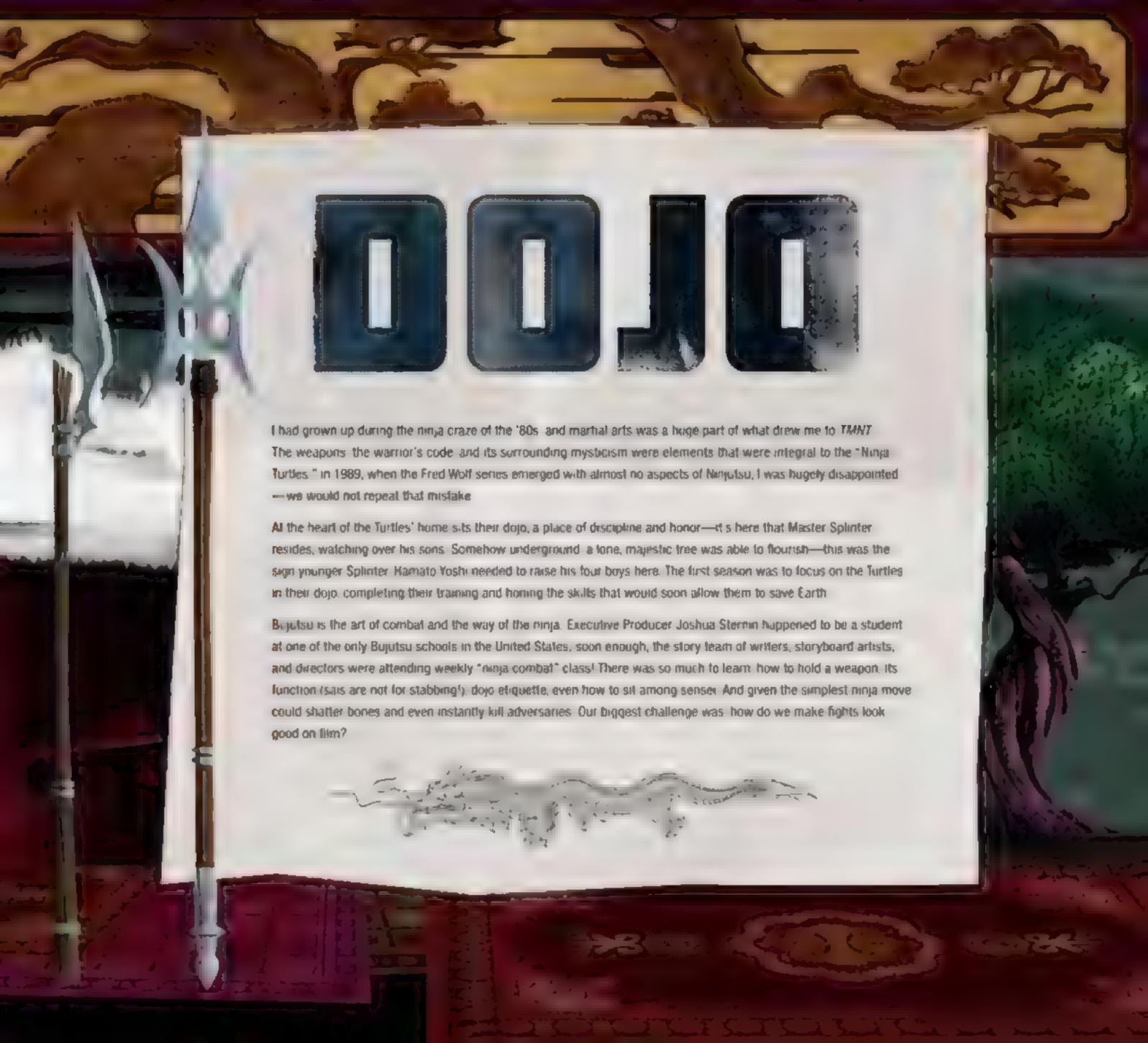


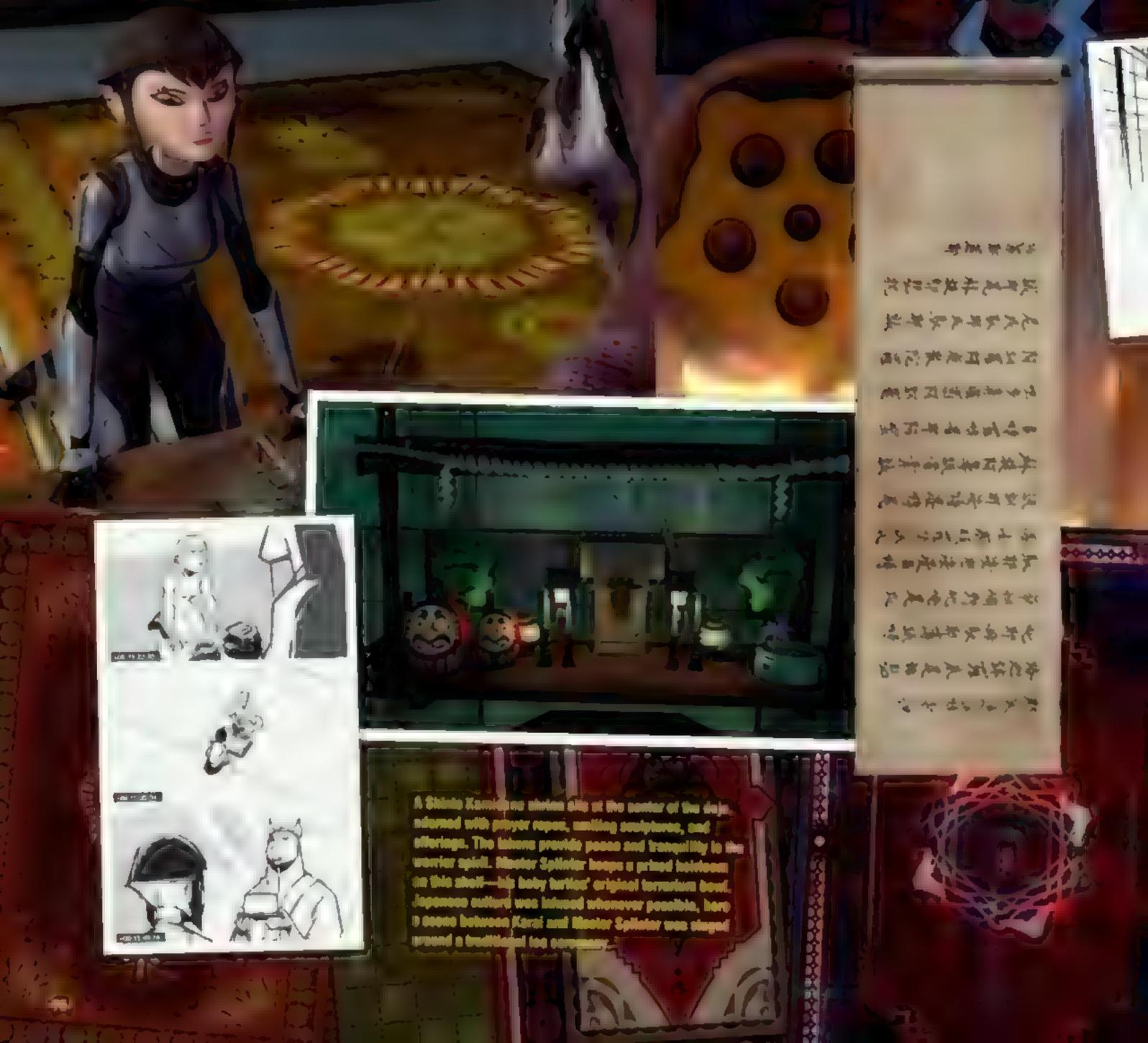










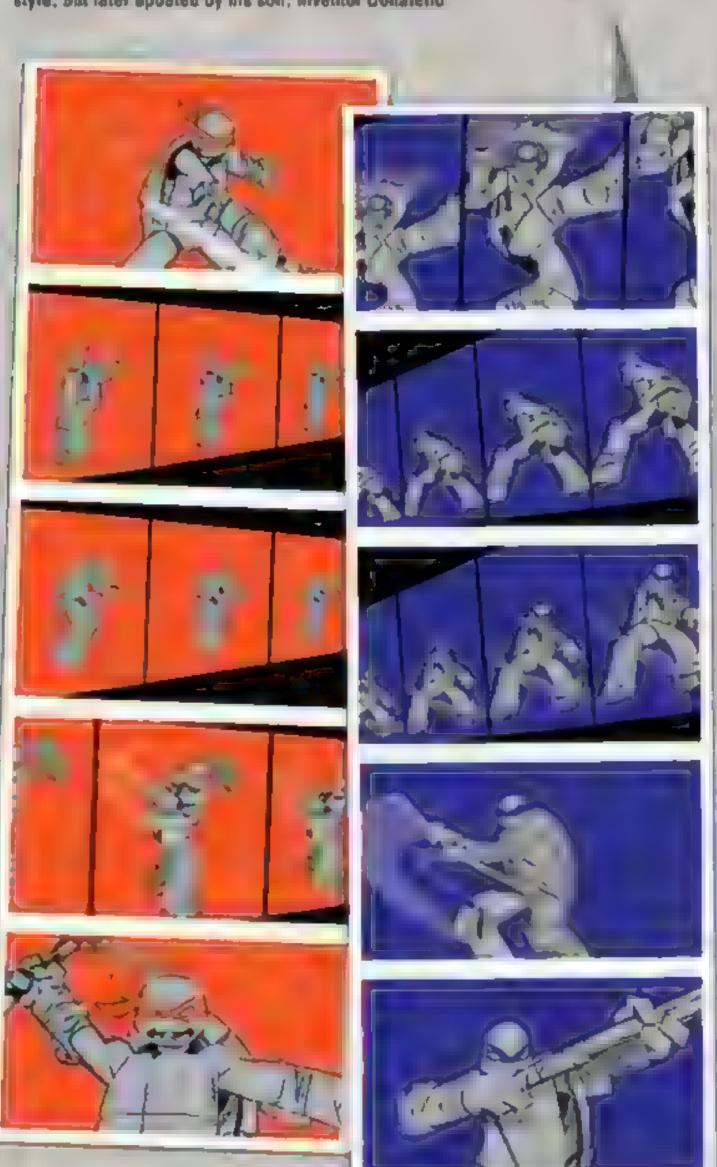






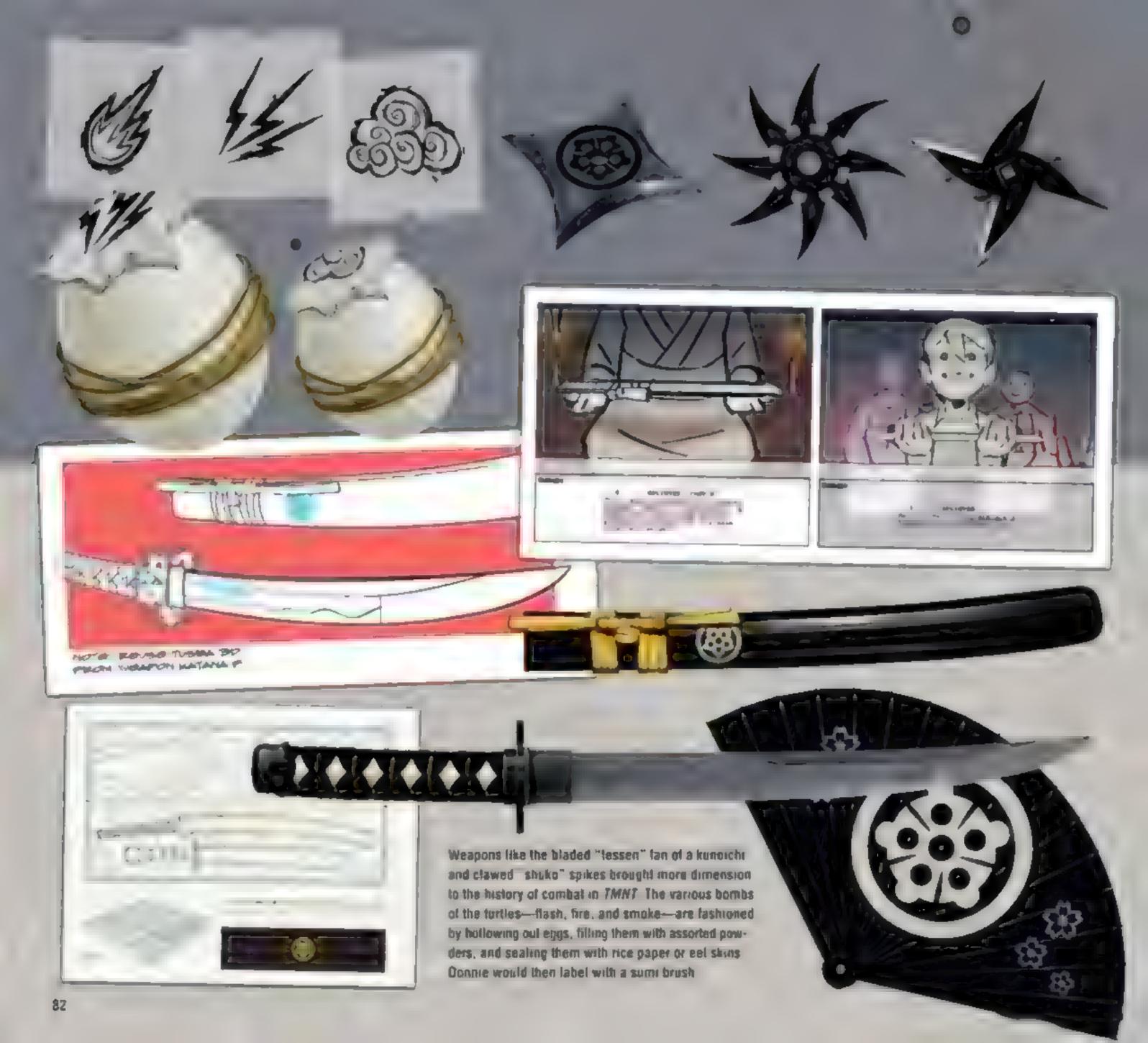


I wanted the Turtle weapons to be faithful to the original Mirage comics but also authentic historical ninja weapons. The nunchaku actually originate from Okinawan karate and are not true "ninja weapons," so I had them extended into proper chained kusangama. Donatello s bō staff had the addition of a bladed end, making it a classic ninja naginata. The weapons were lashioned by Maxter Splinter, in the Hamato family style, but later updated by his son, inventor Conatello.

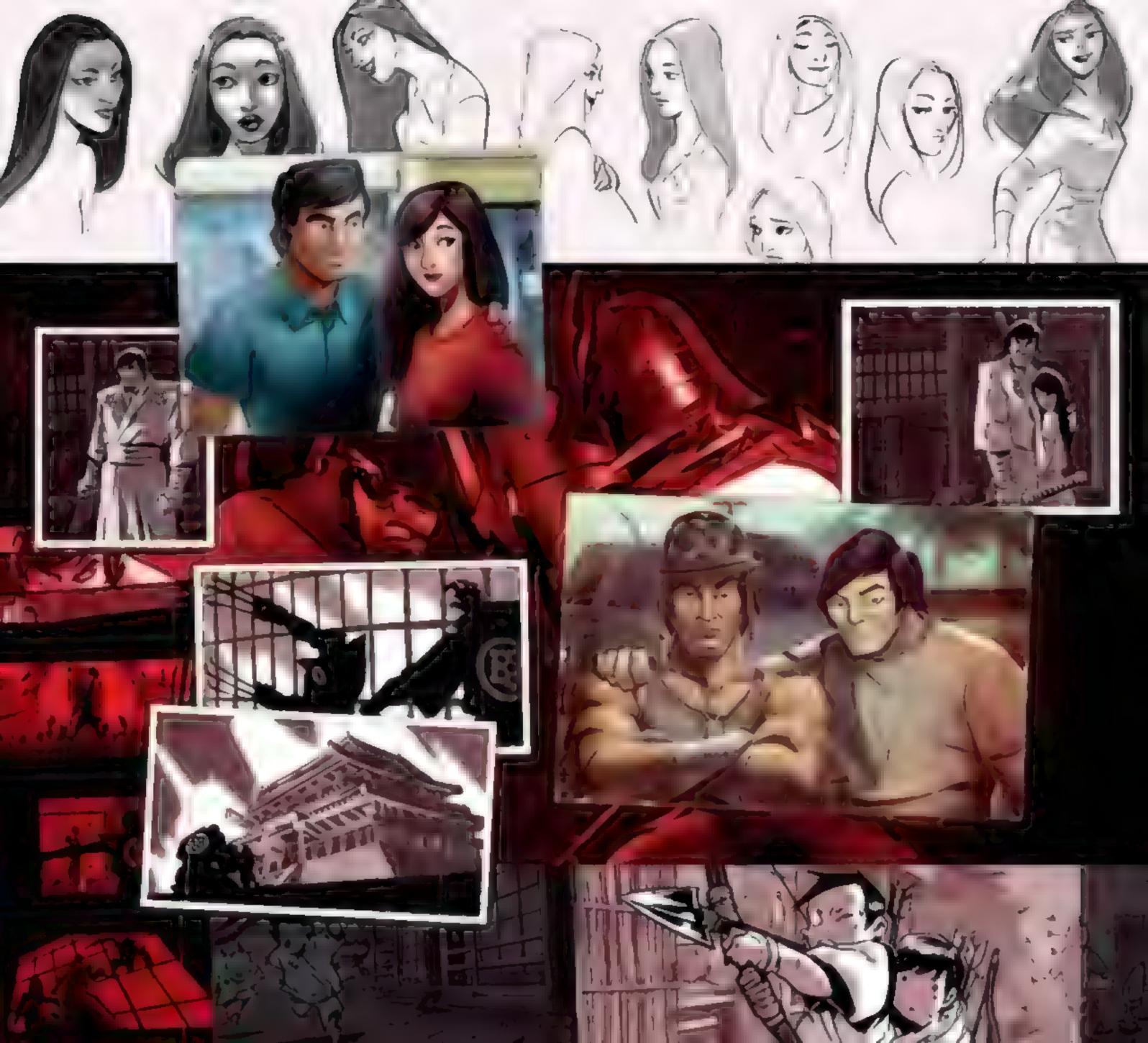


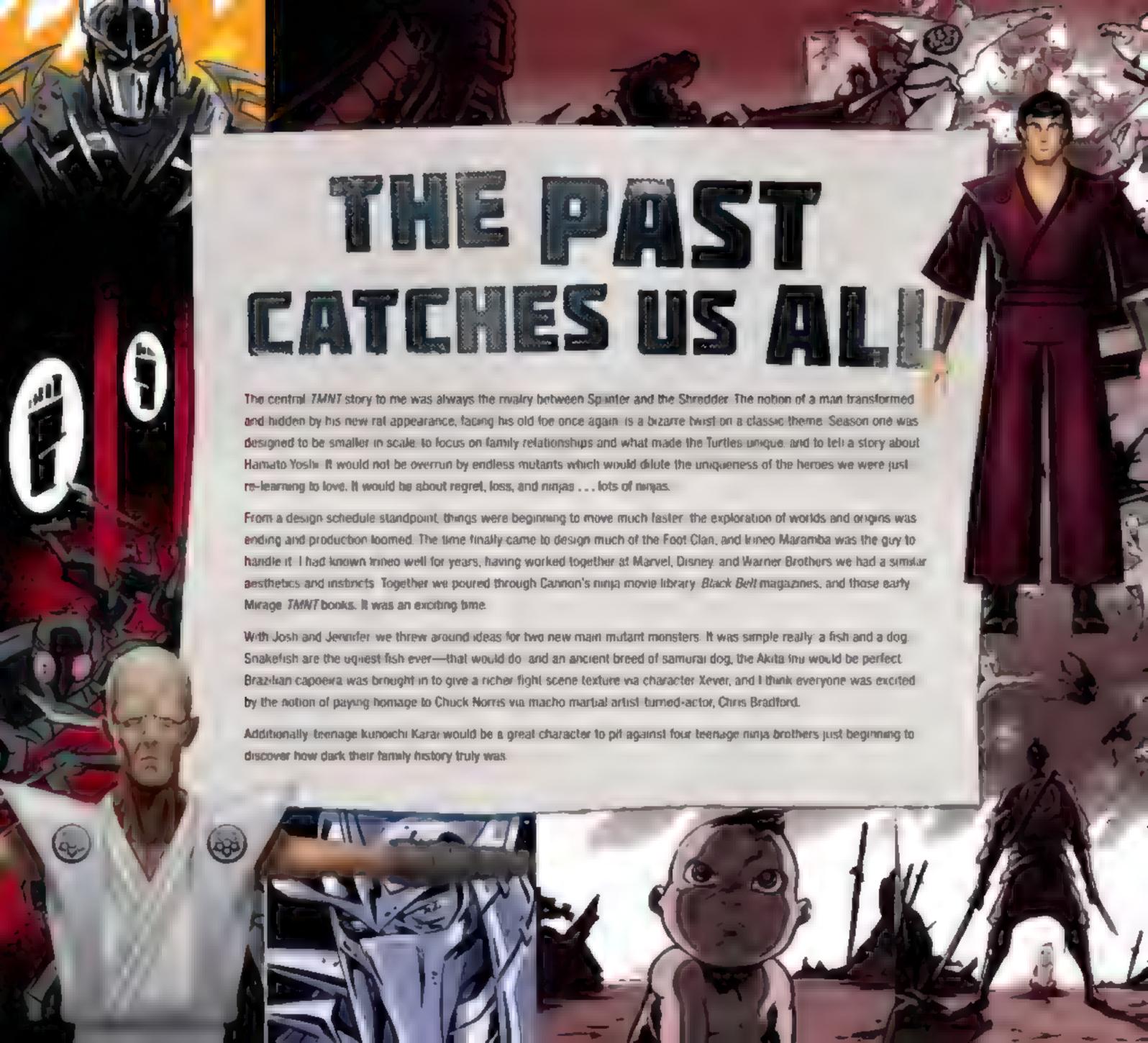




















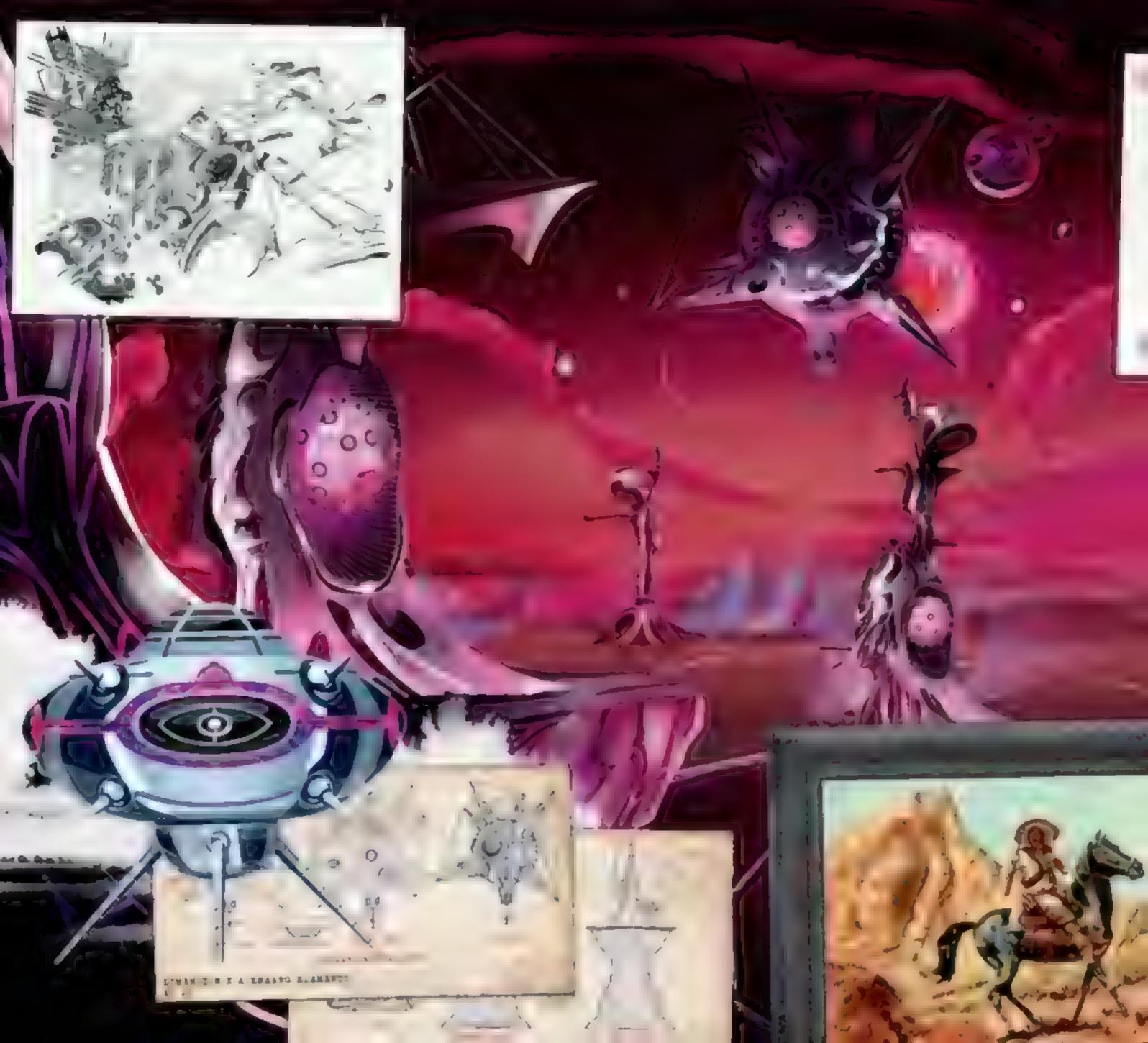
SNAKE, DOG, ZOMBIE WOLF

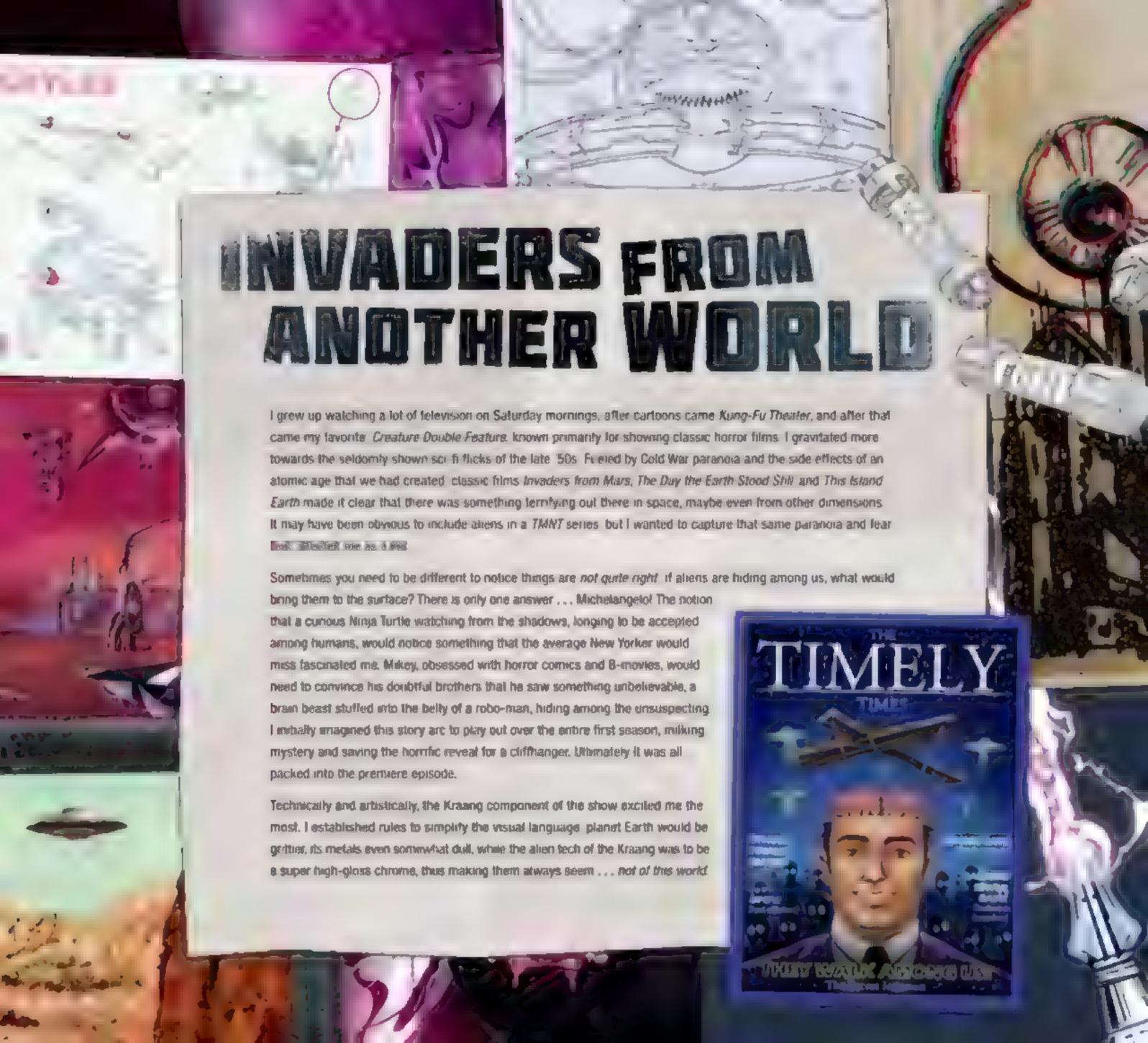
CG is all about texture, so we went for it with dog for and fish scales. Introducing chrome Baxter-tech as robo-legs fastened to a lish seems ridiculous and bizarre Bradford would ultimately become fan favorite Rahzar. By rotting away mass and exposing bones, frince gave Dogpound the new appearance of a rotted wolf monster.



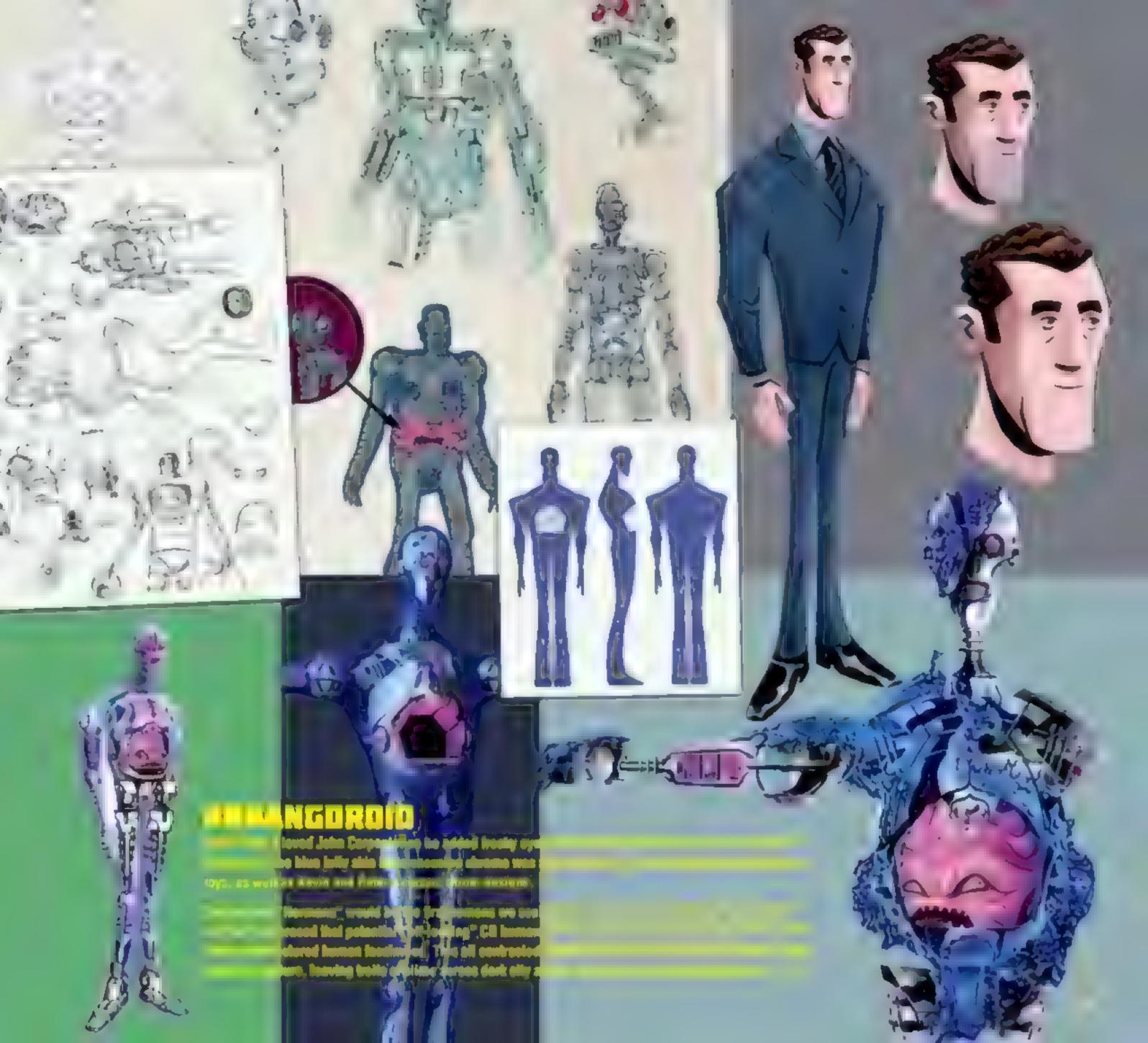




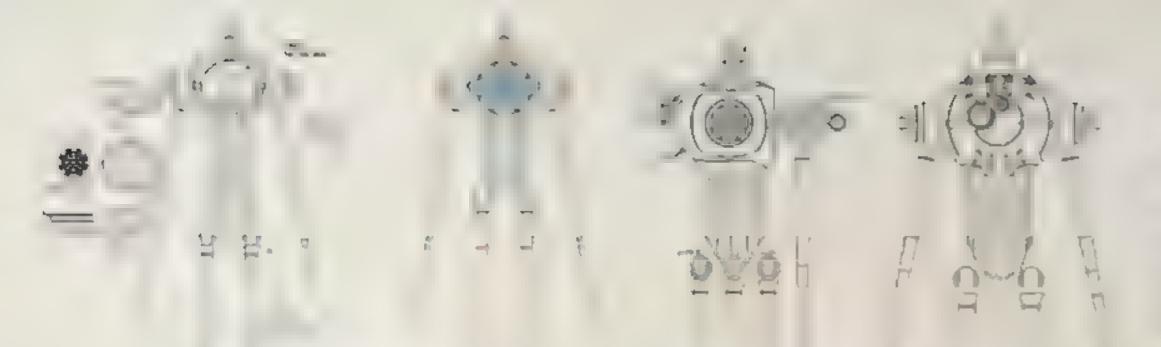






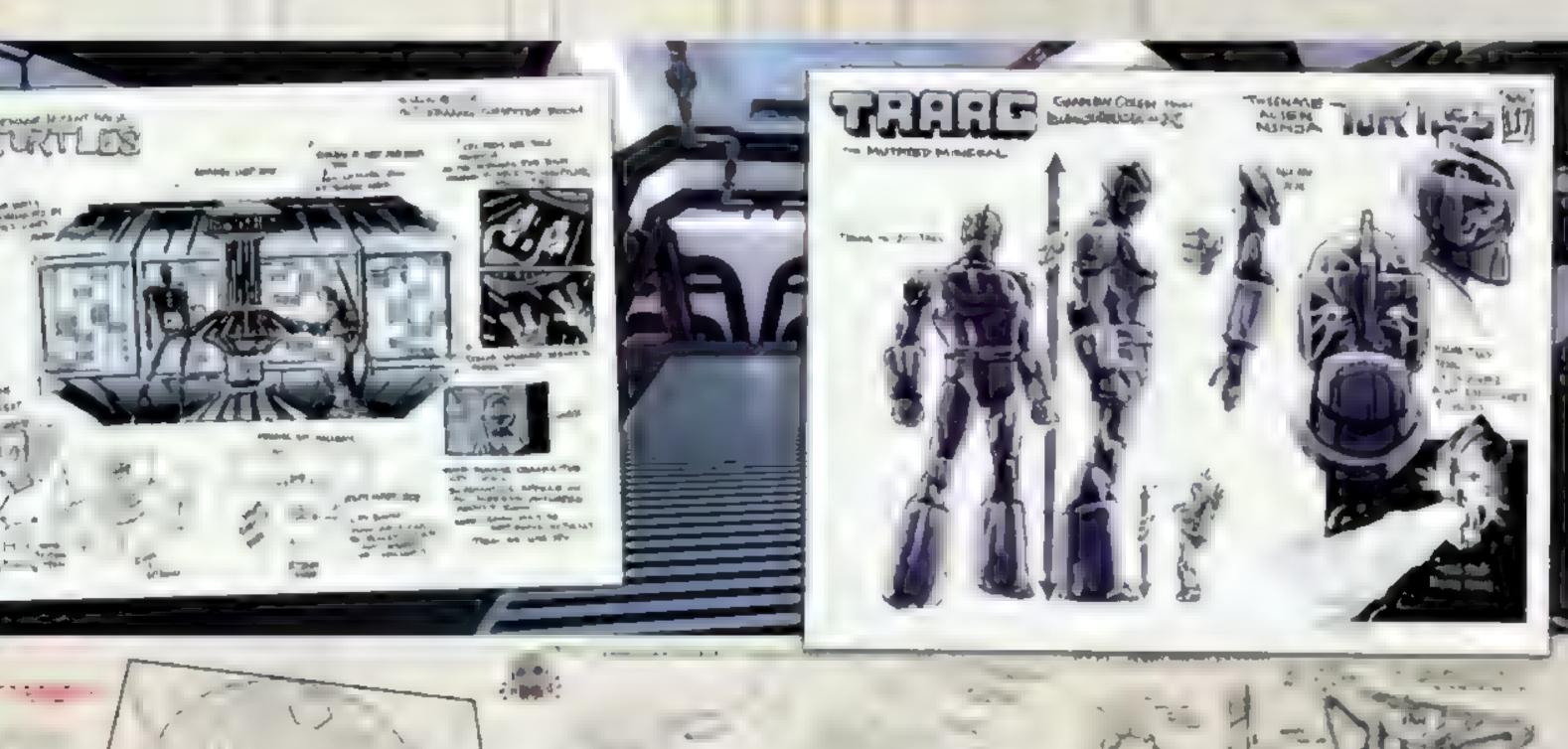






ALIEN TECH

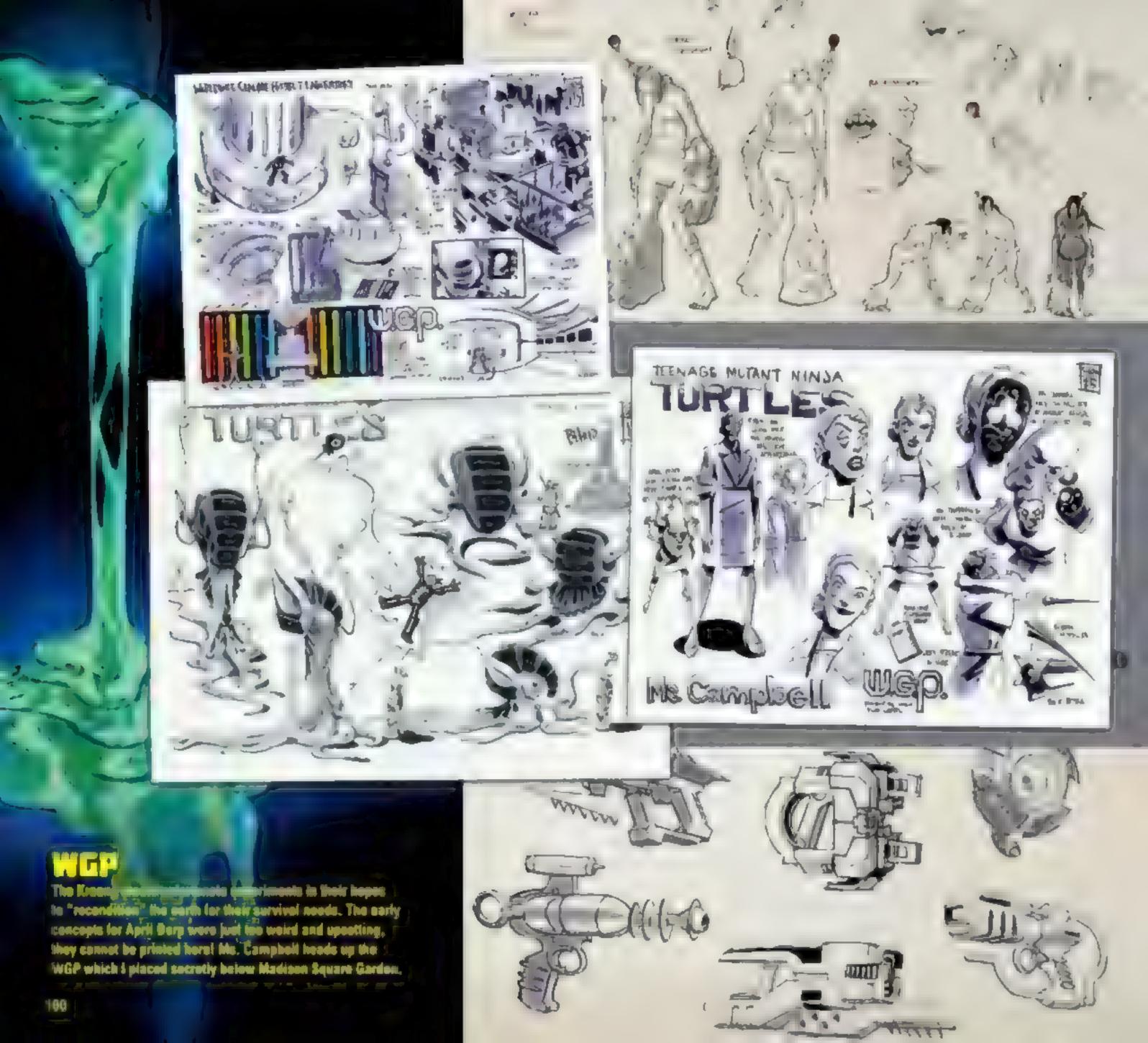
The Kraang world was simple by design iclean shapes with immense scale often traced with Day-Glo pink lighting, giving it more depth. Most machines were designed as touch-screens which eliminated production headaches of making things in different scales for different-sized hands.

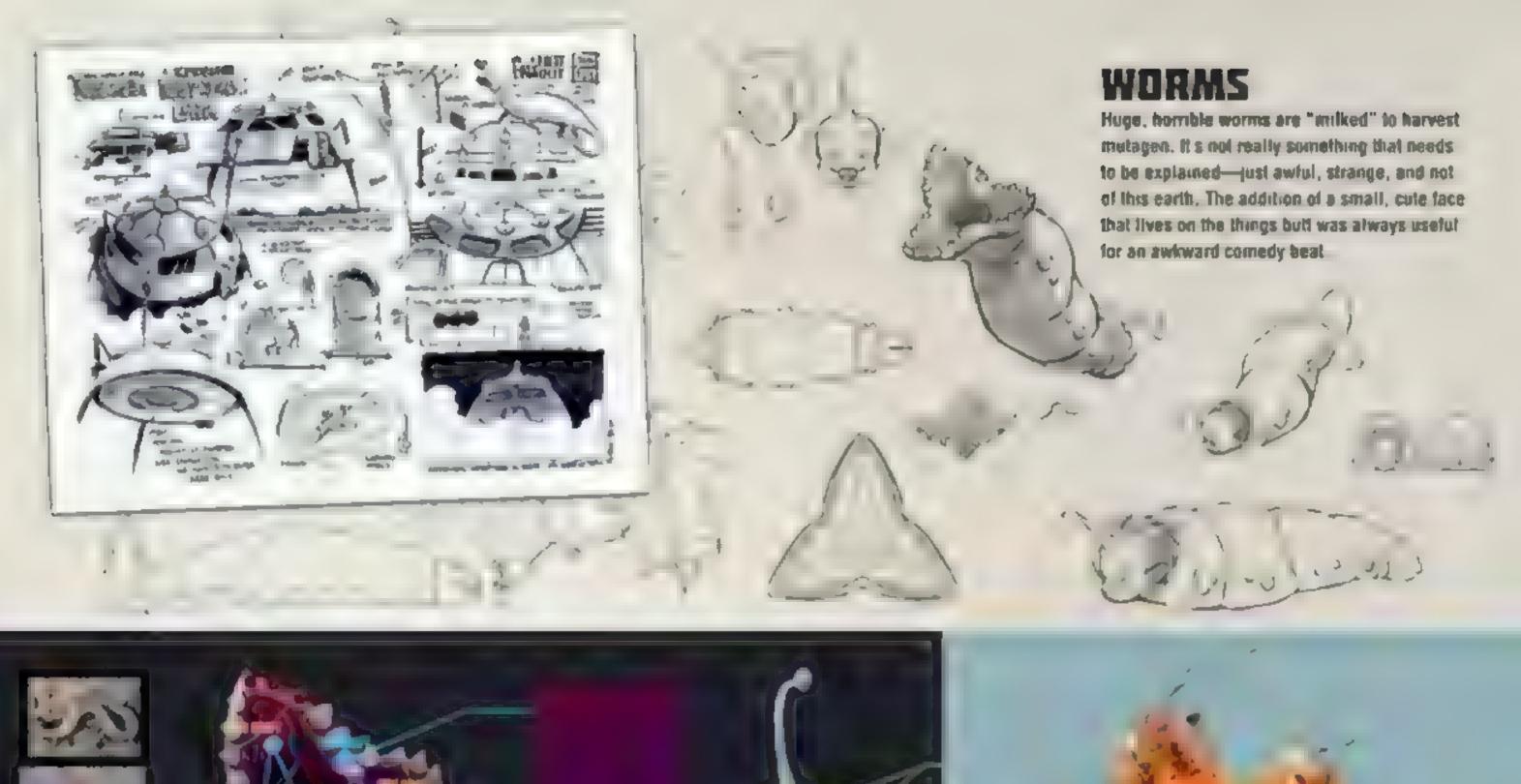


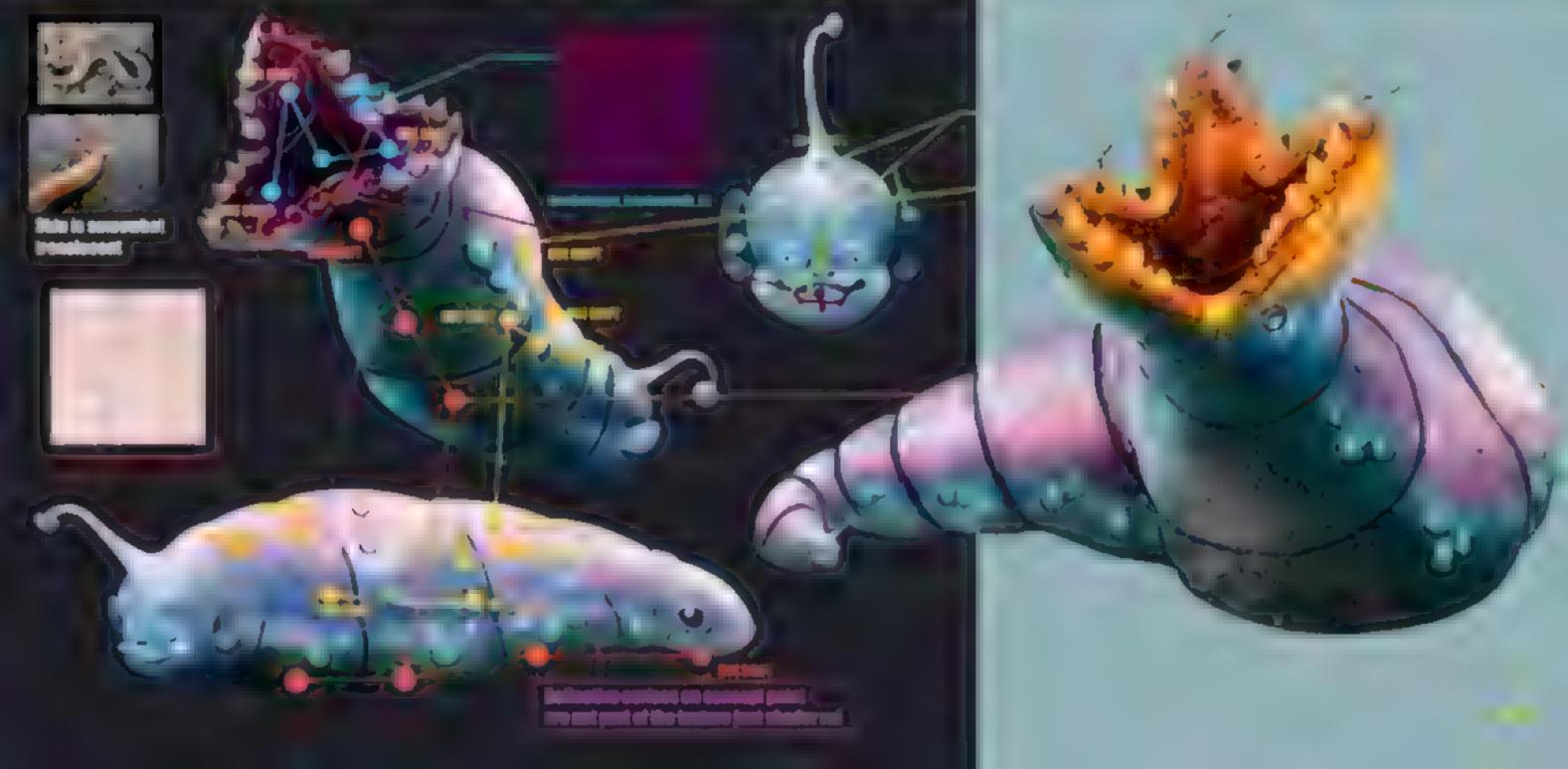




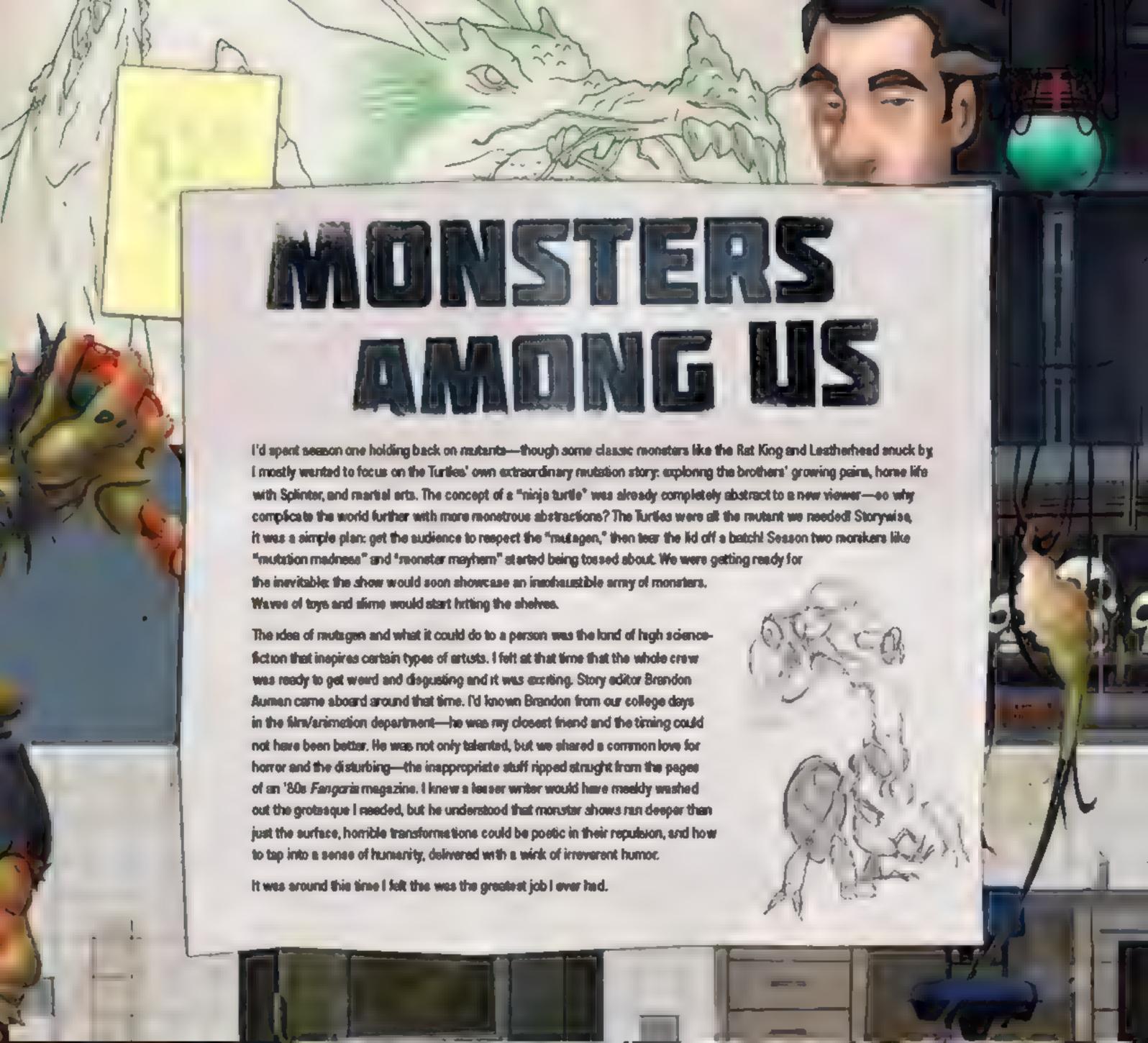




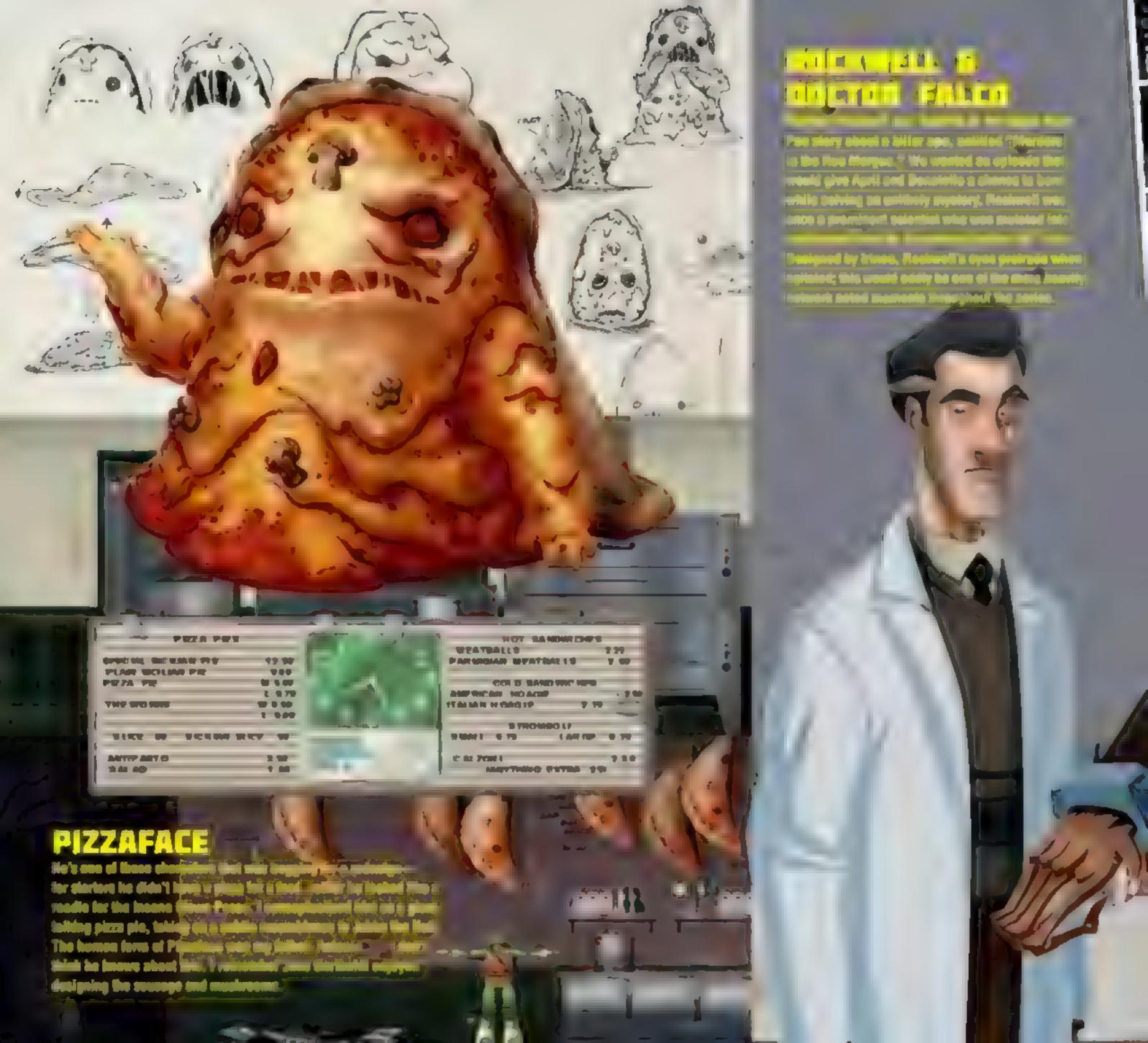






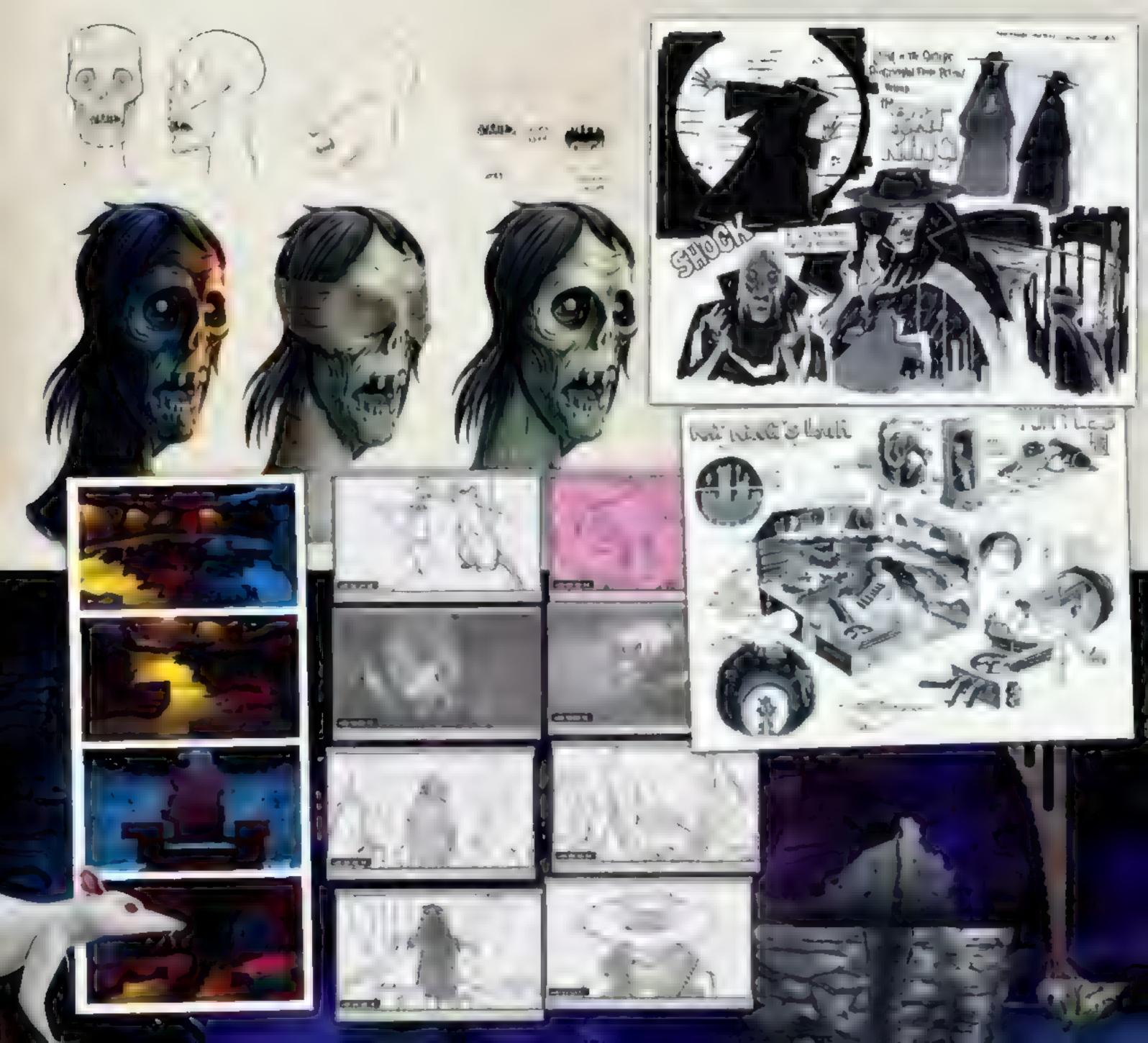


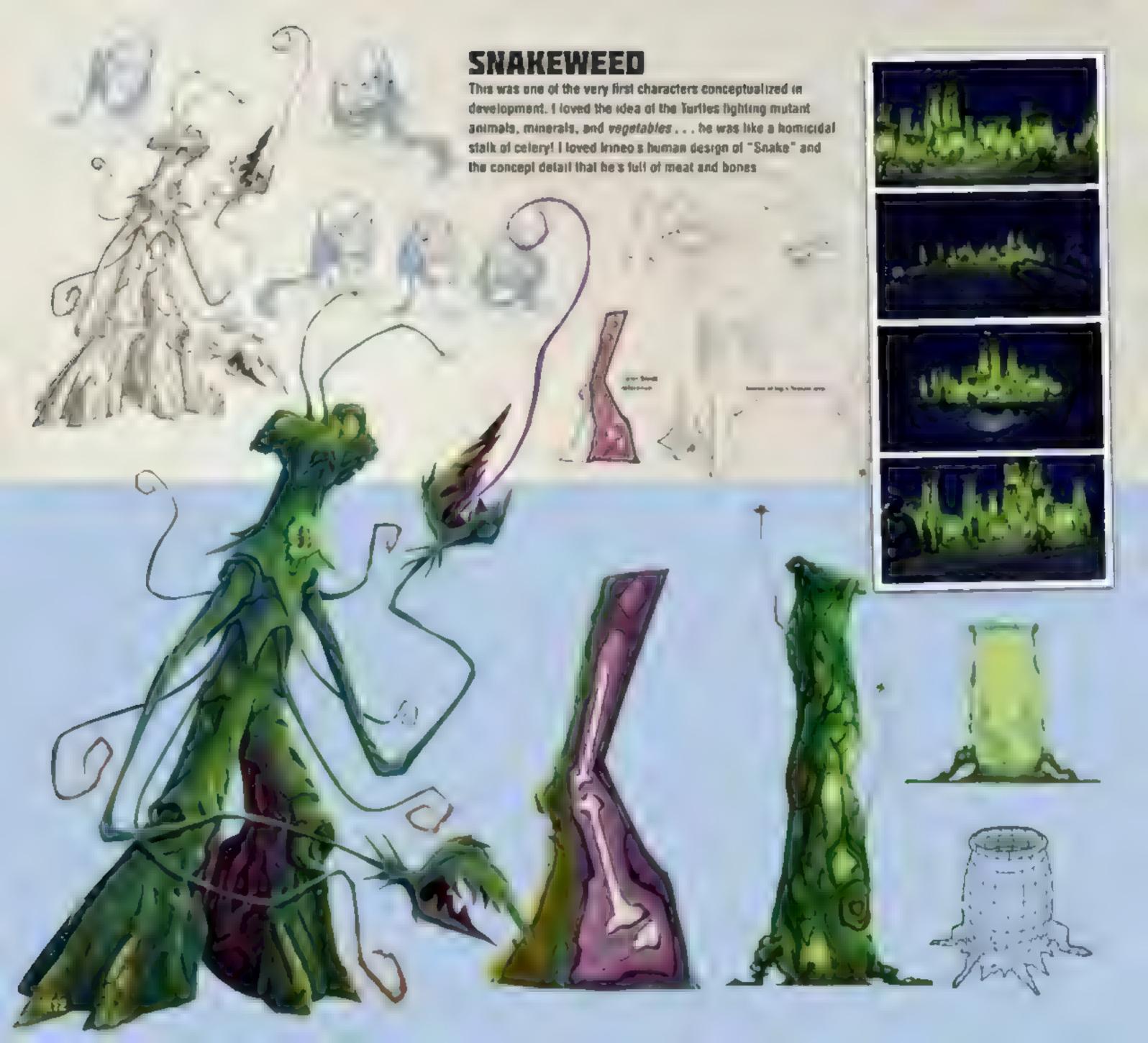










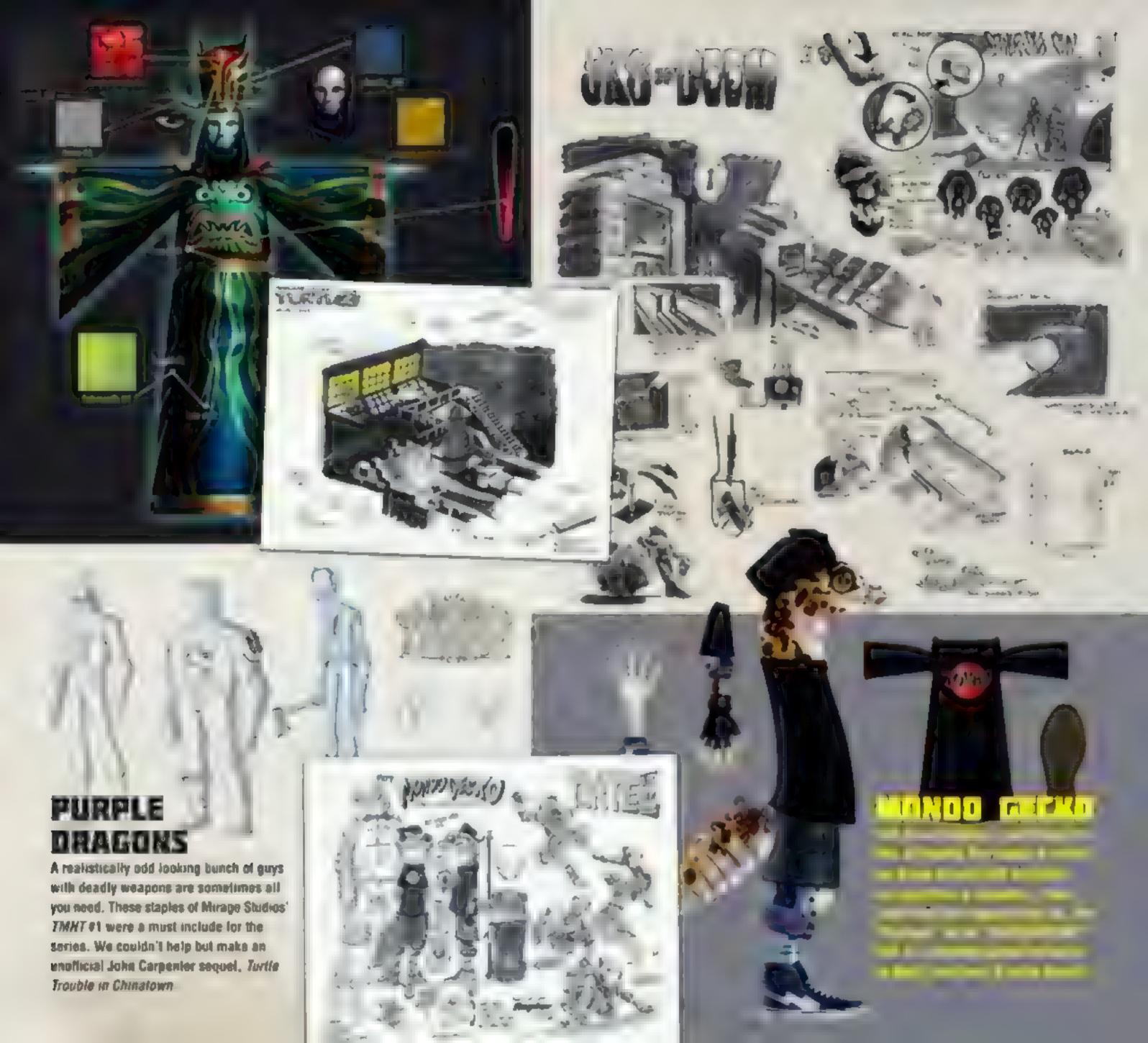


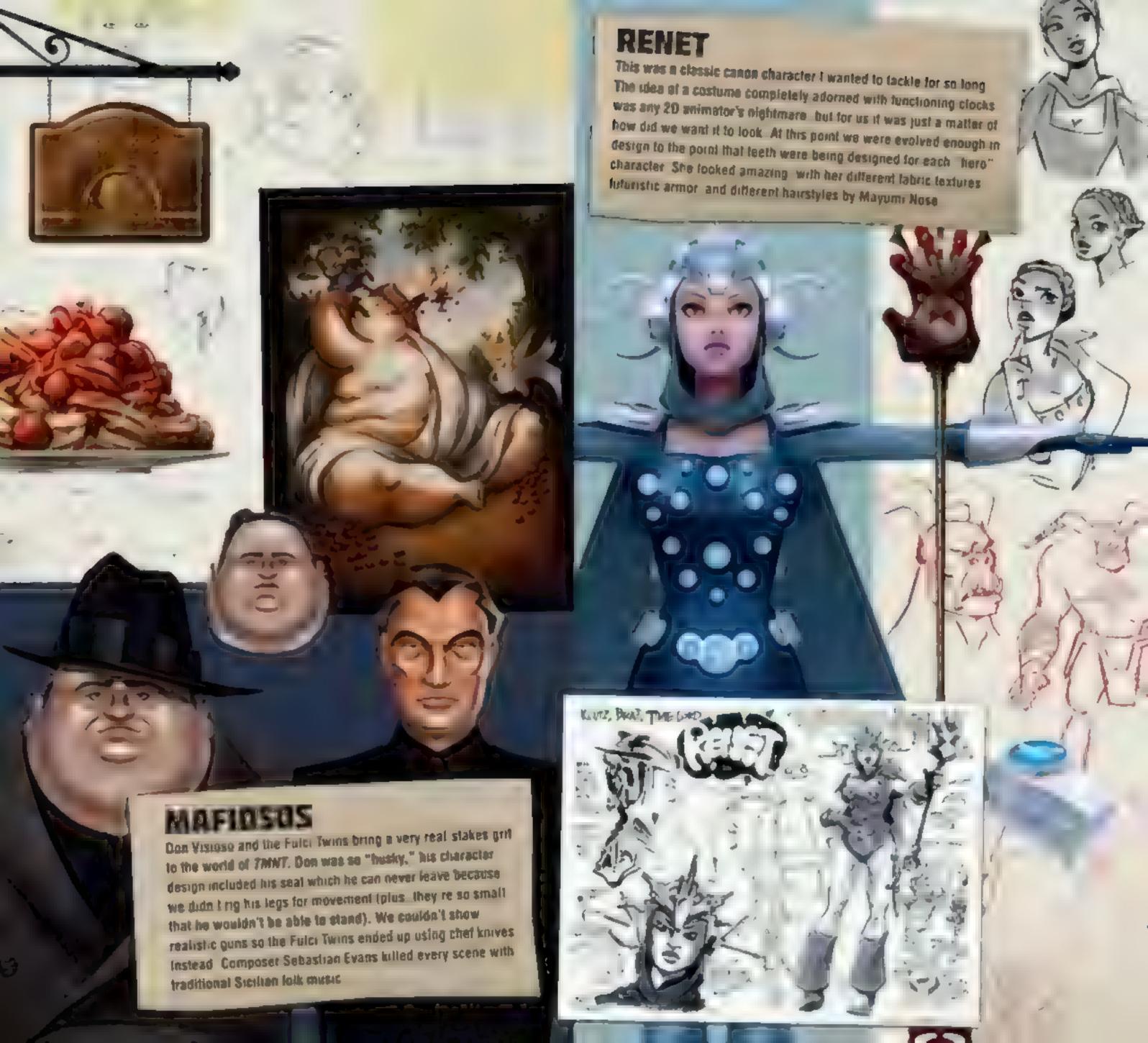


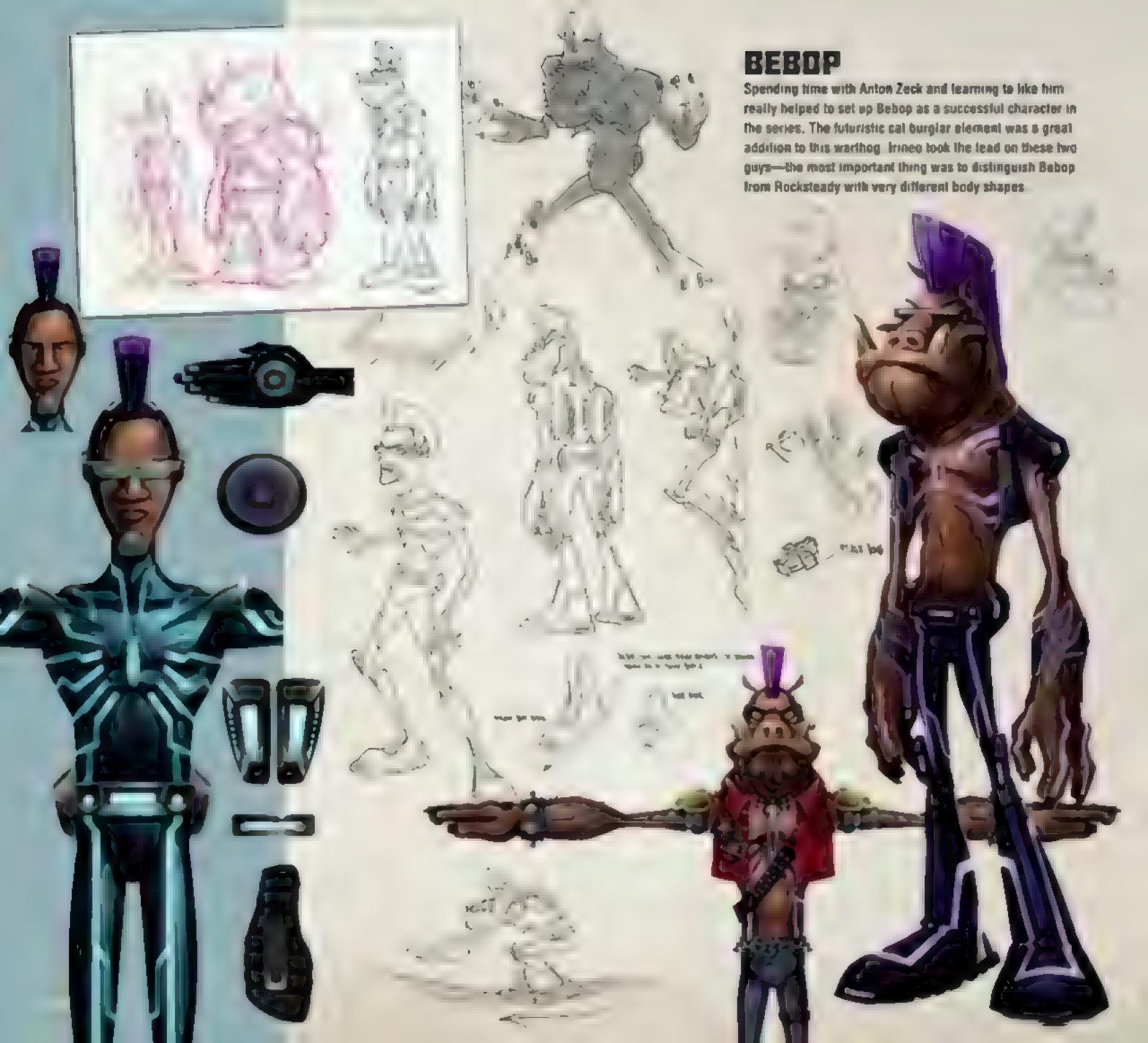




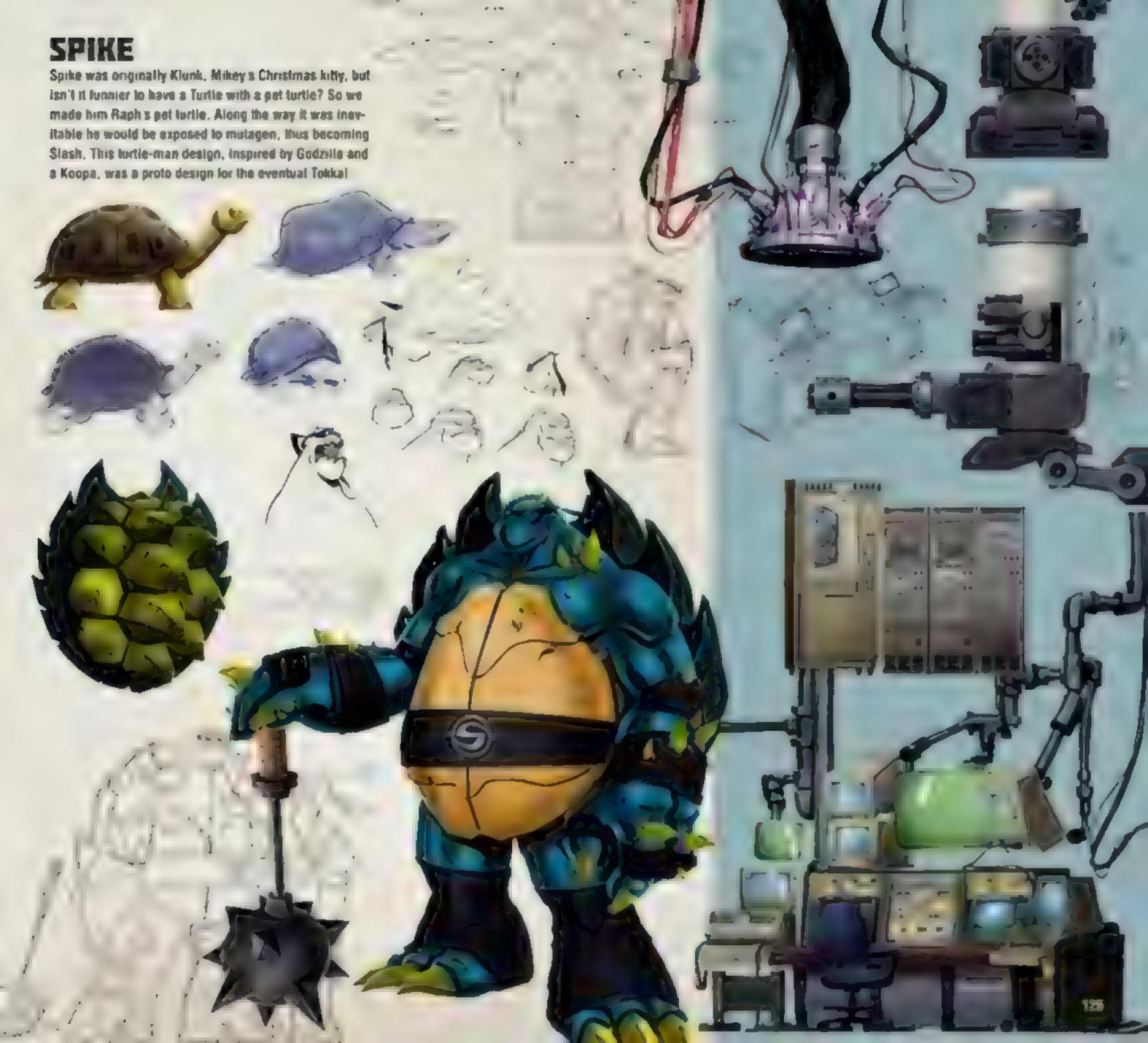




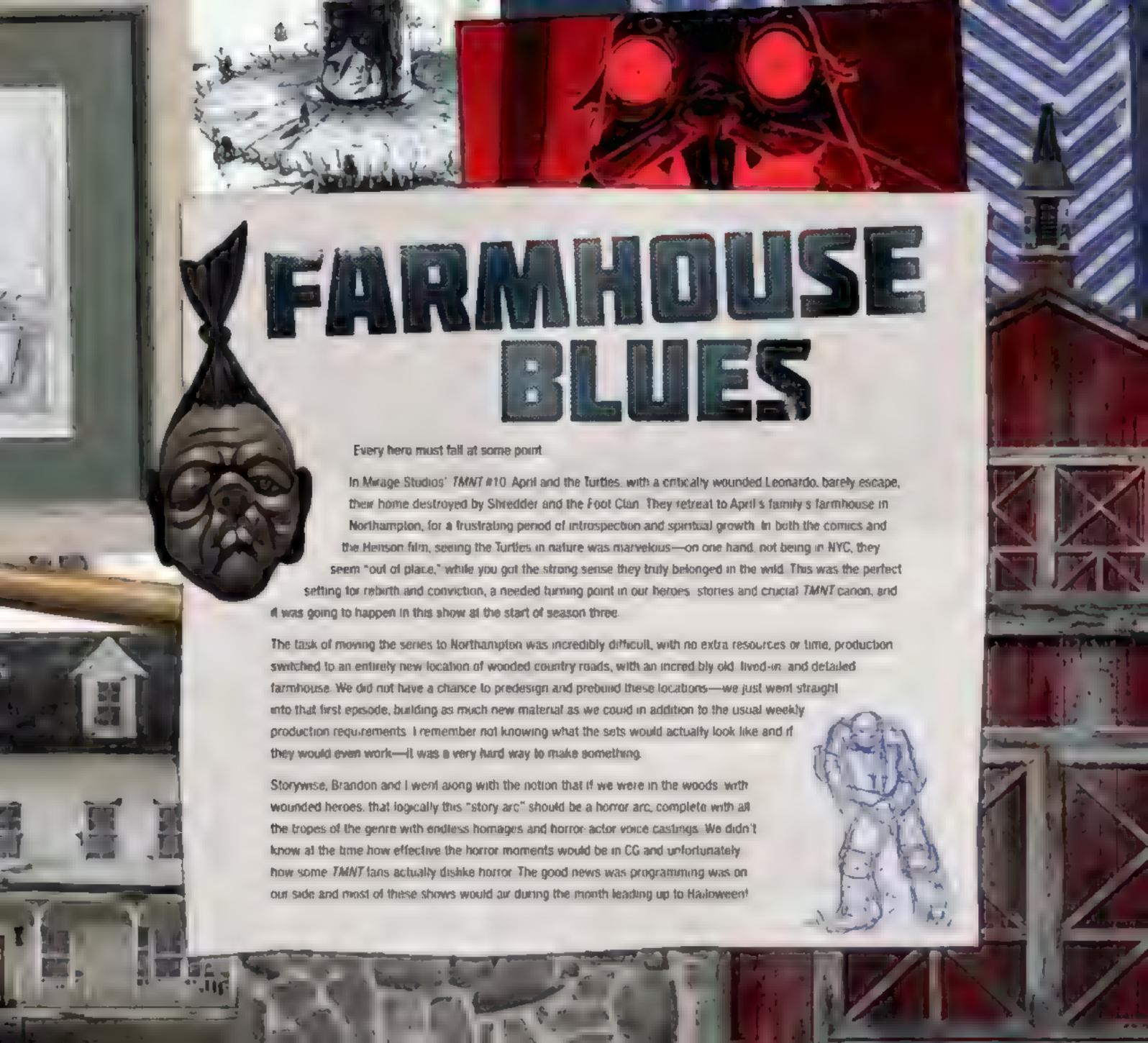




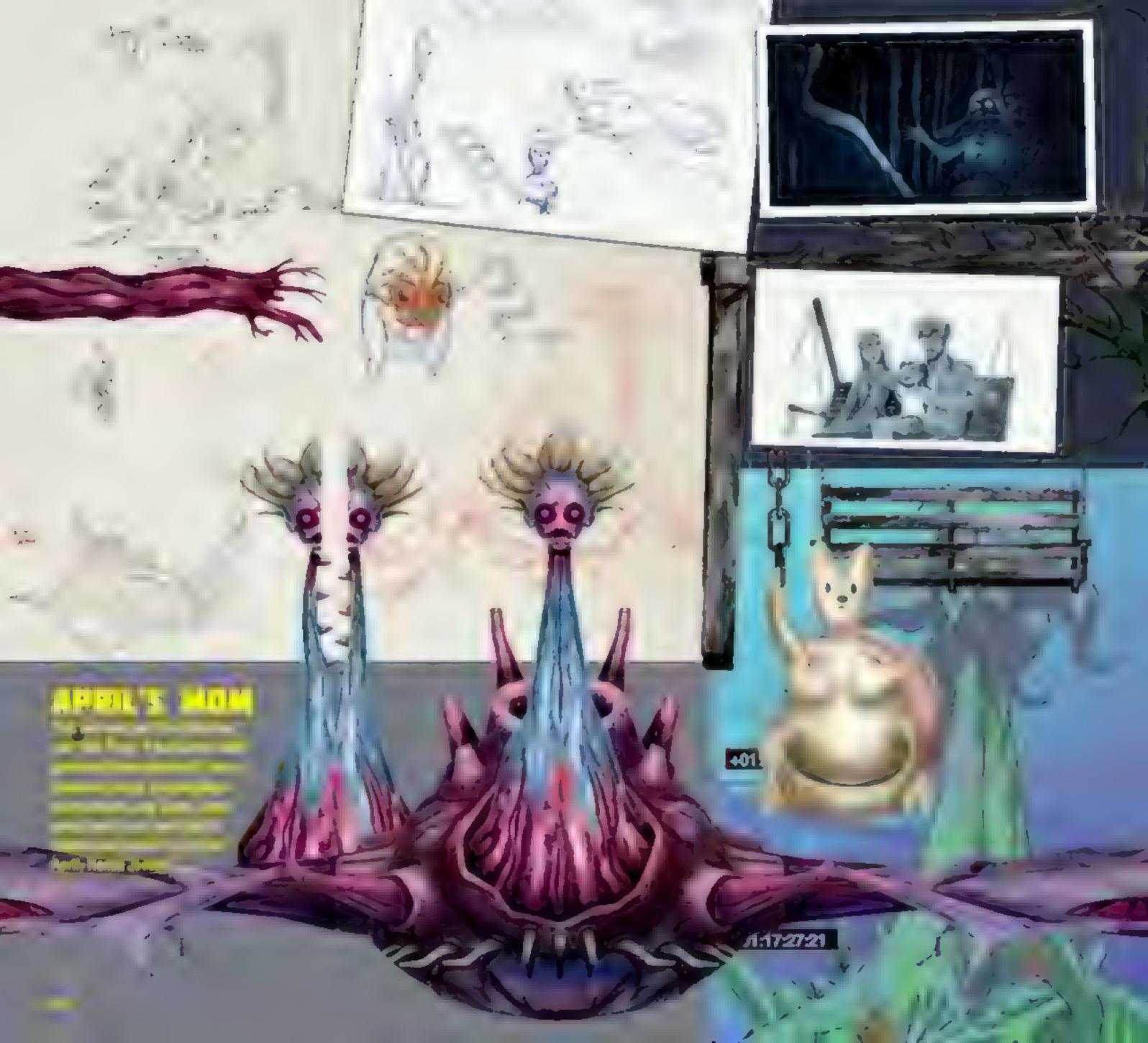


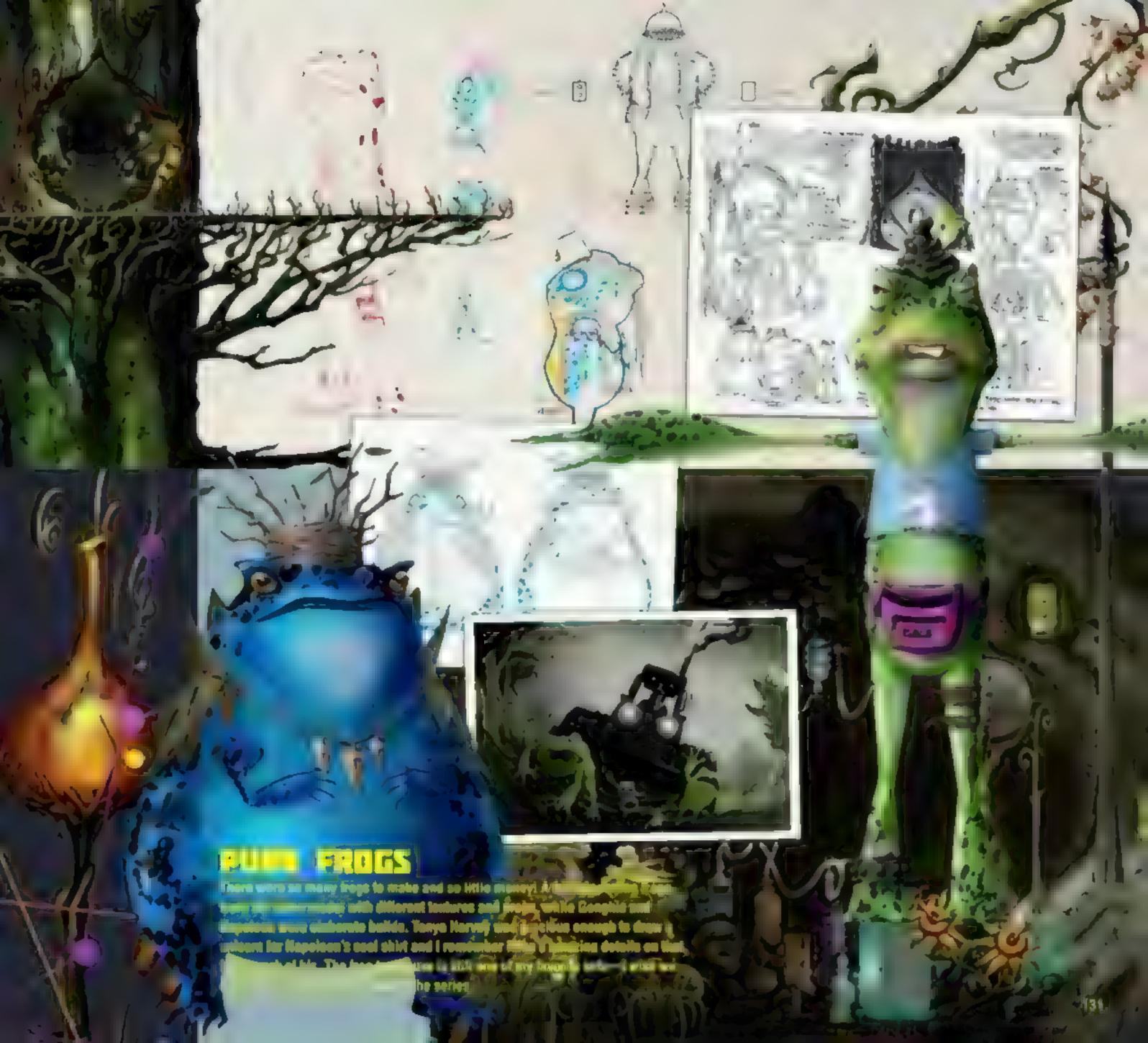


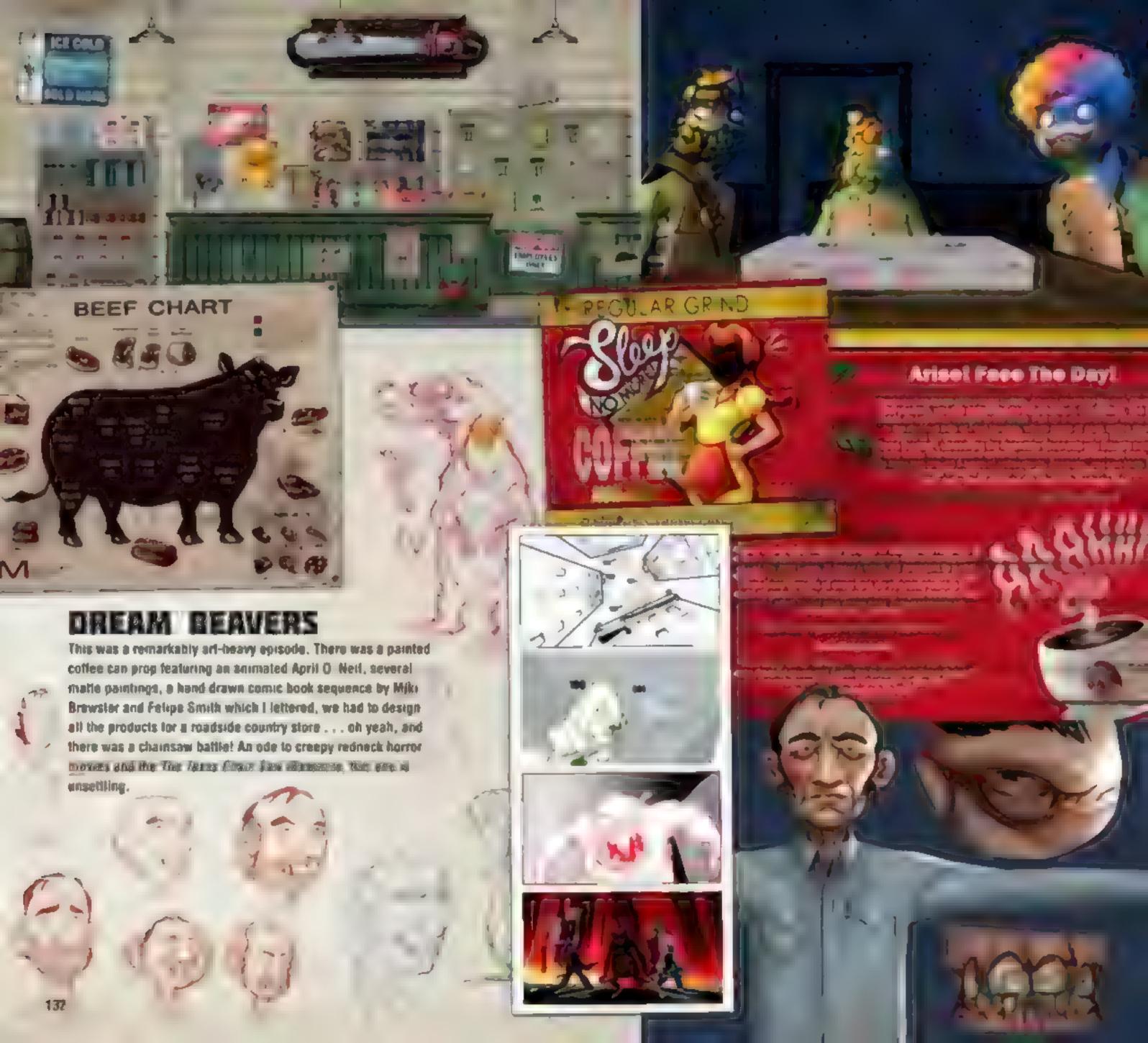


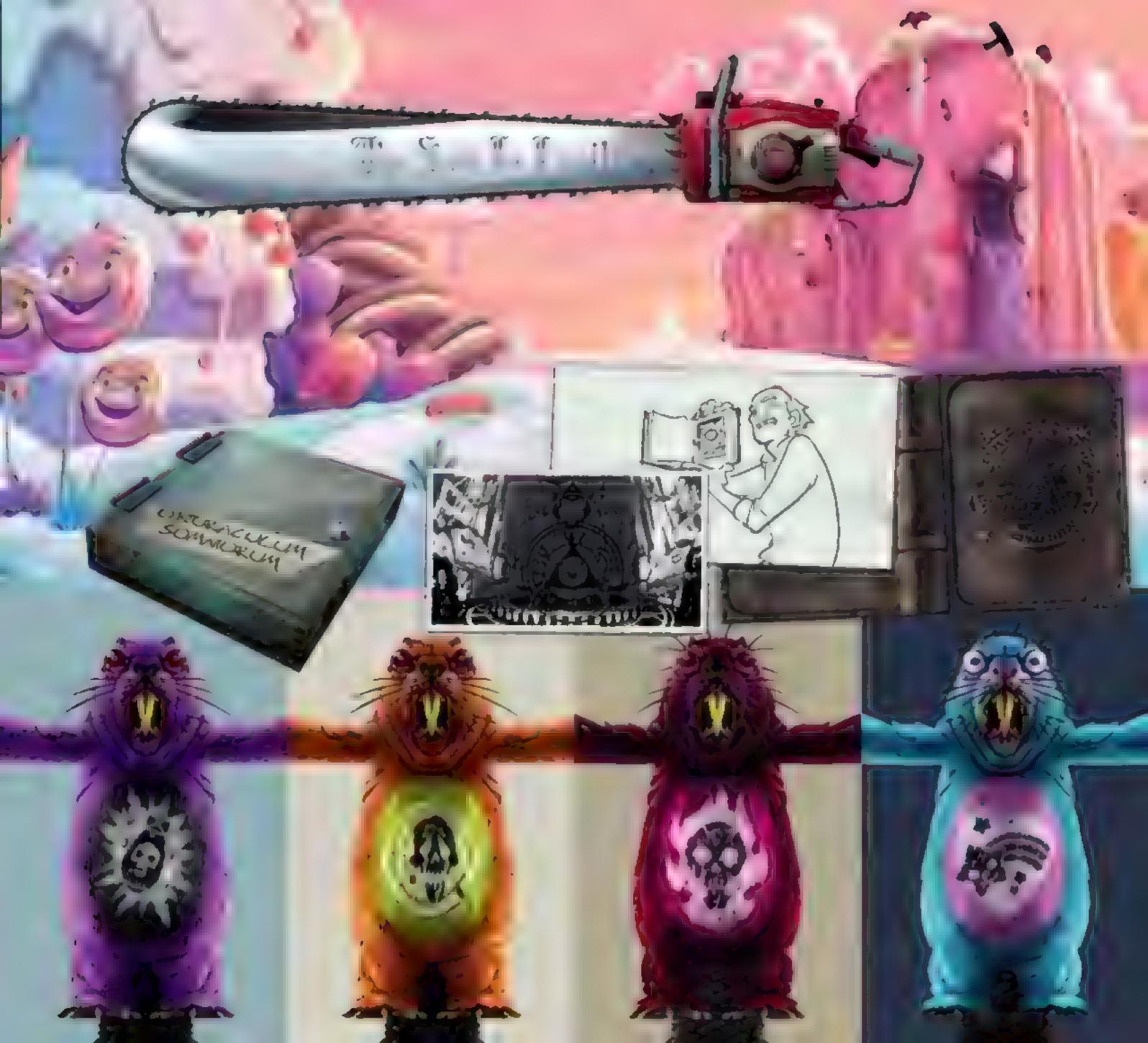


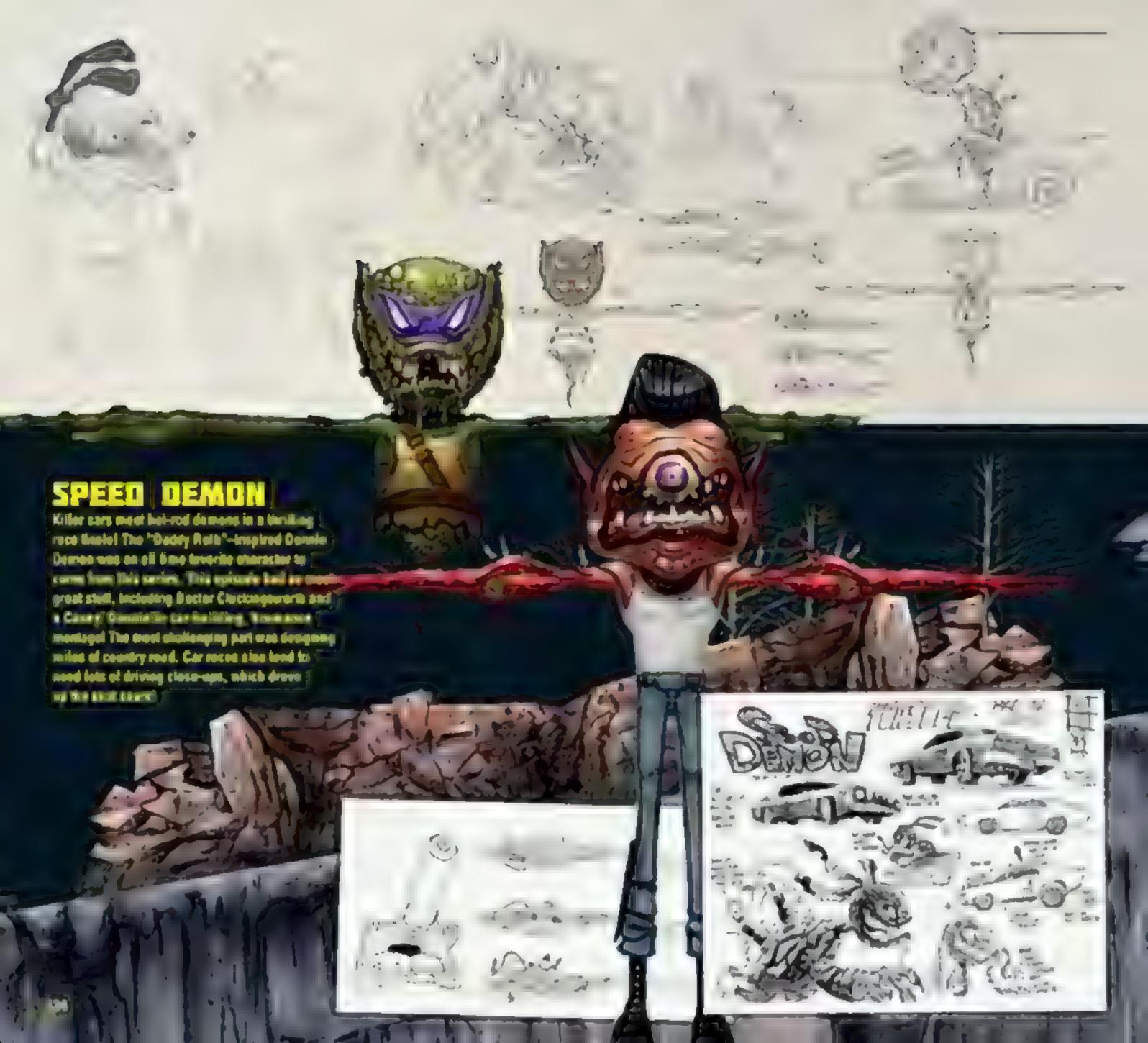


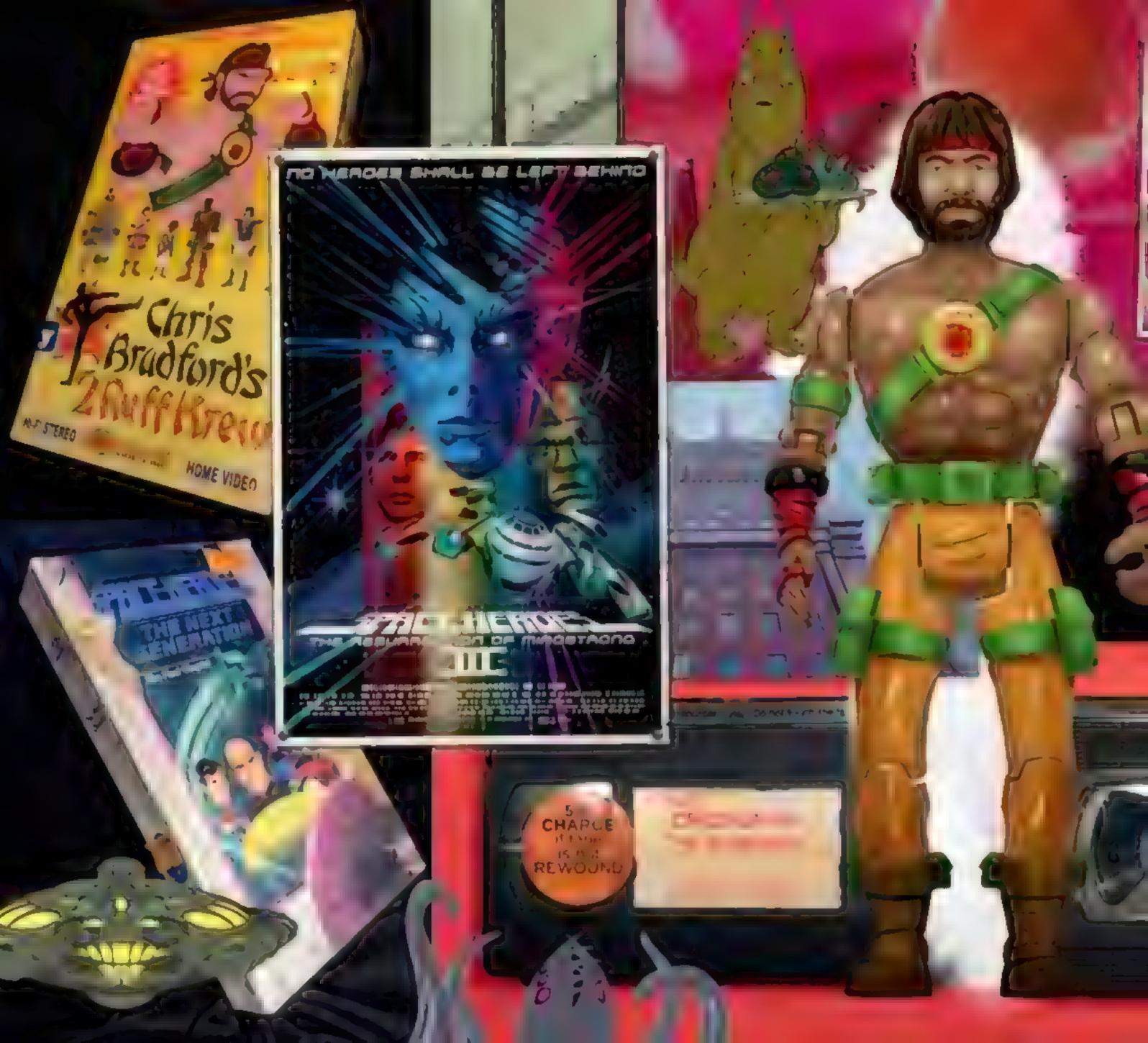


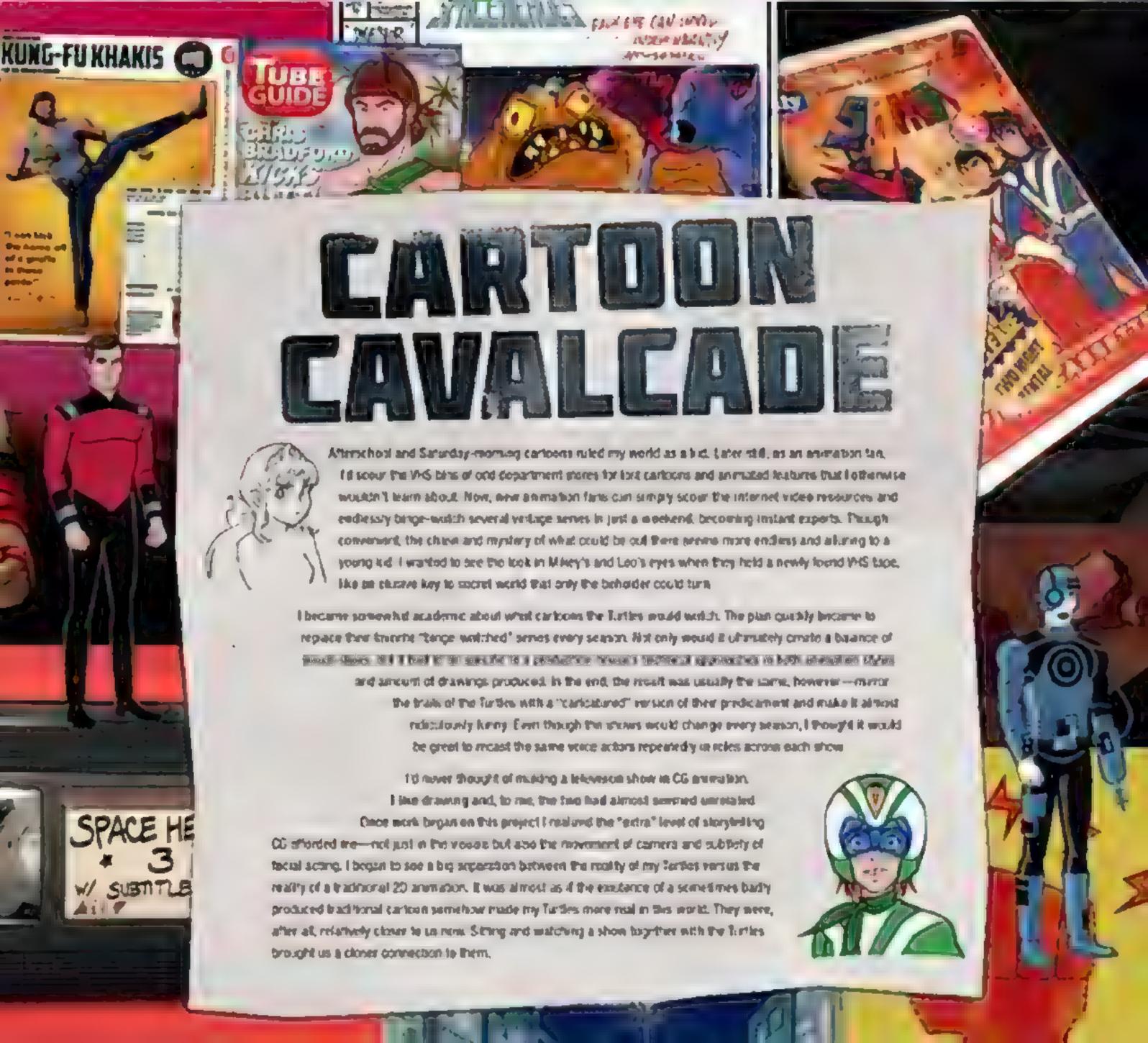
























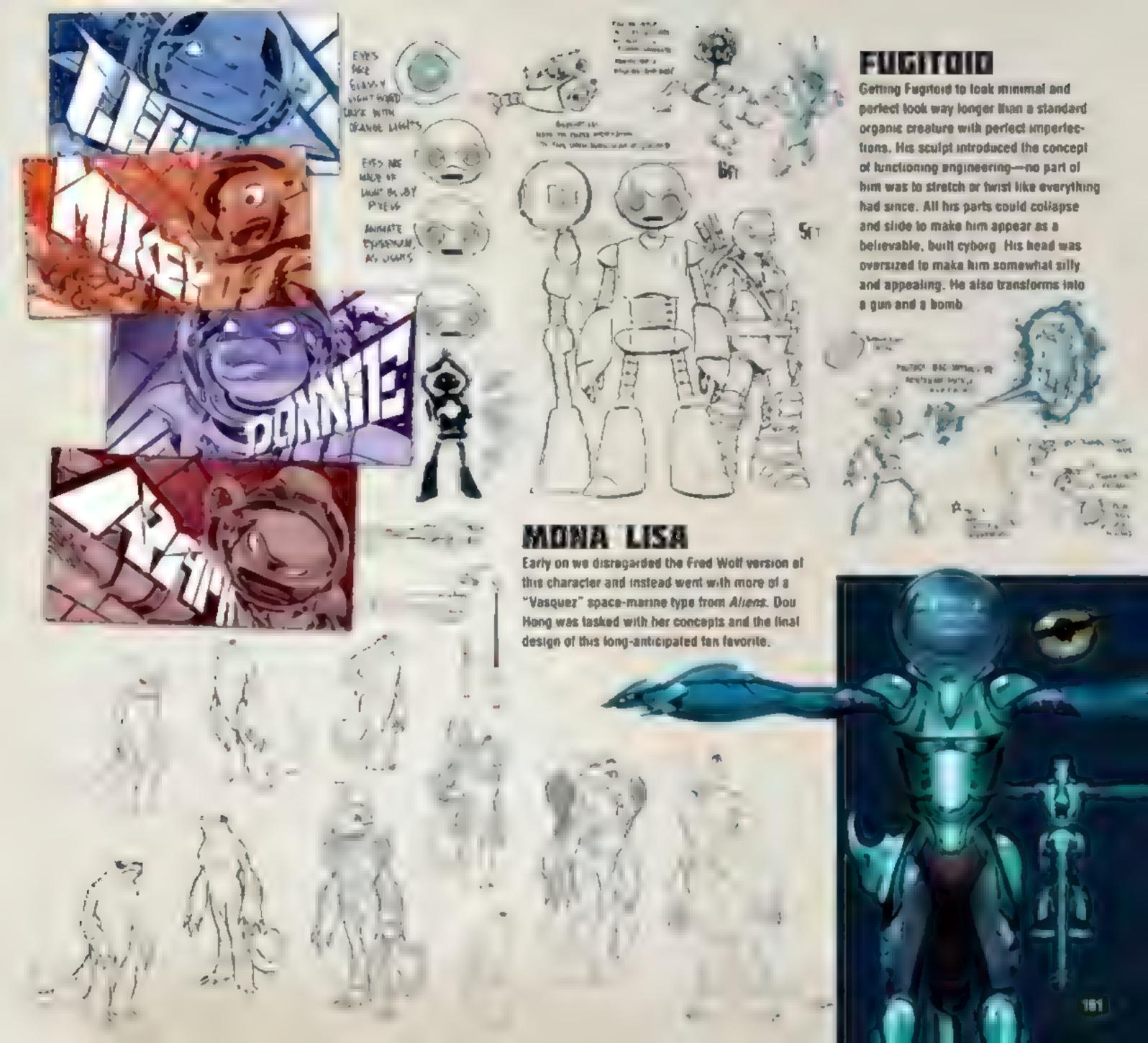








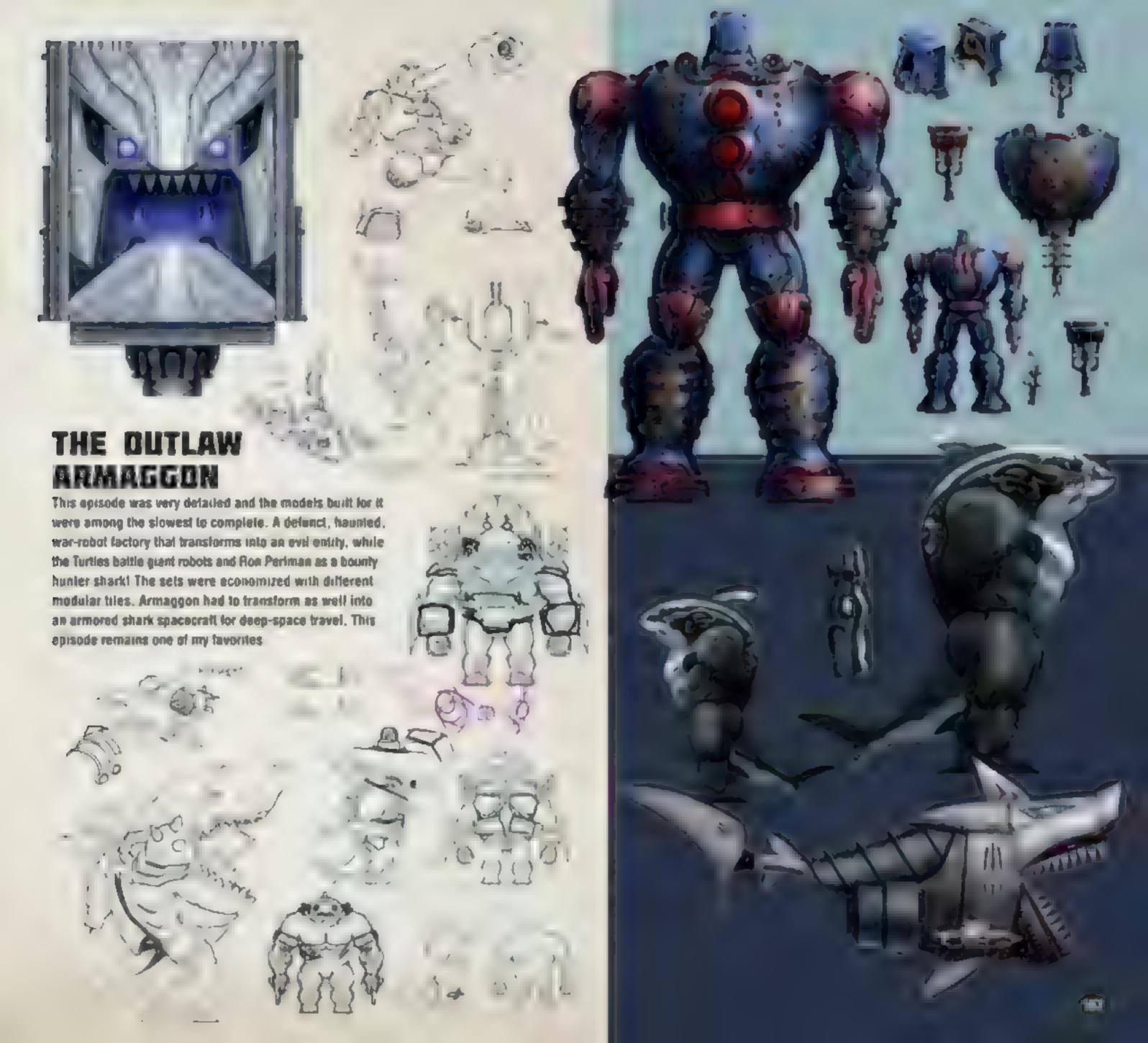


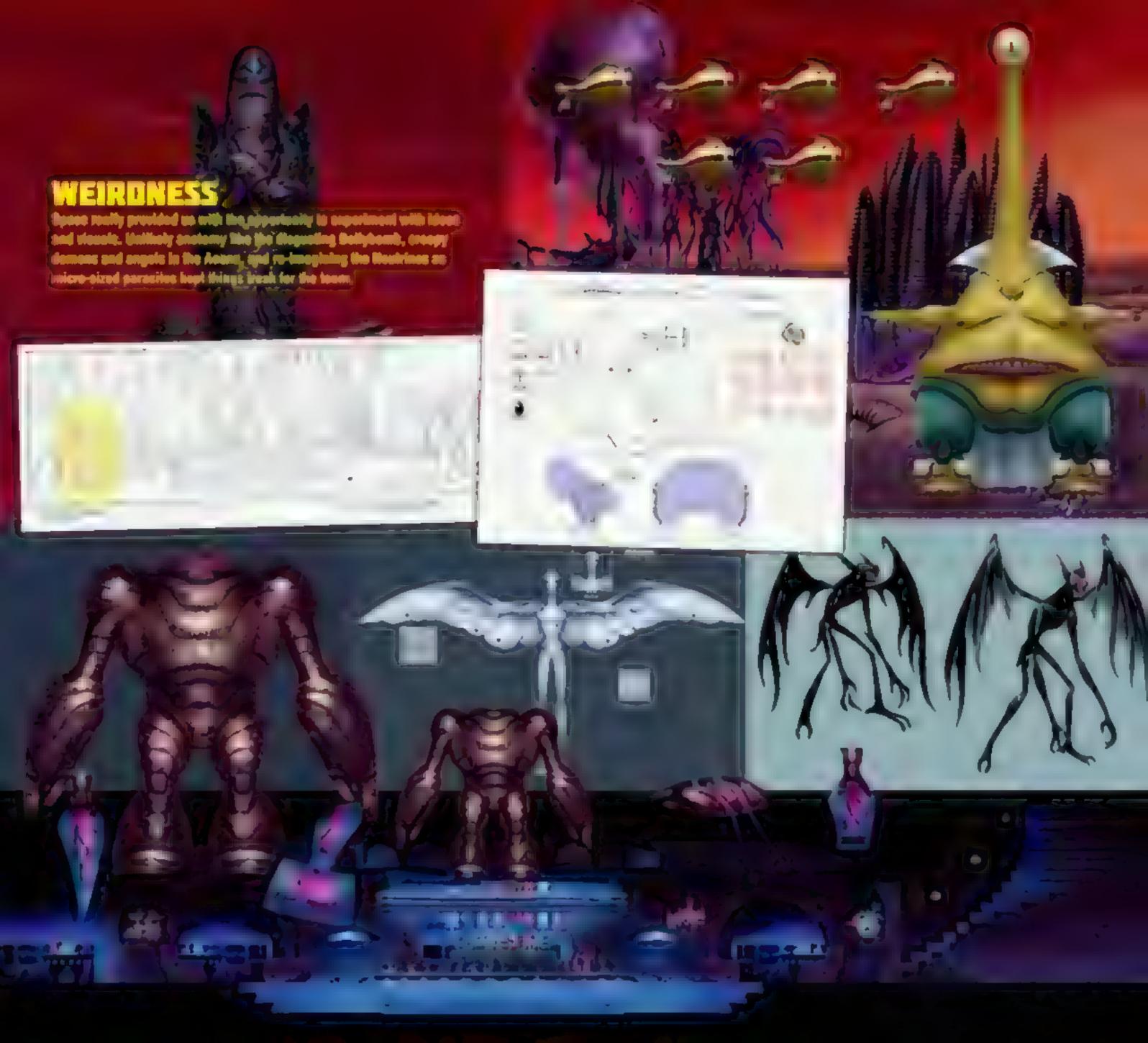


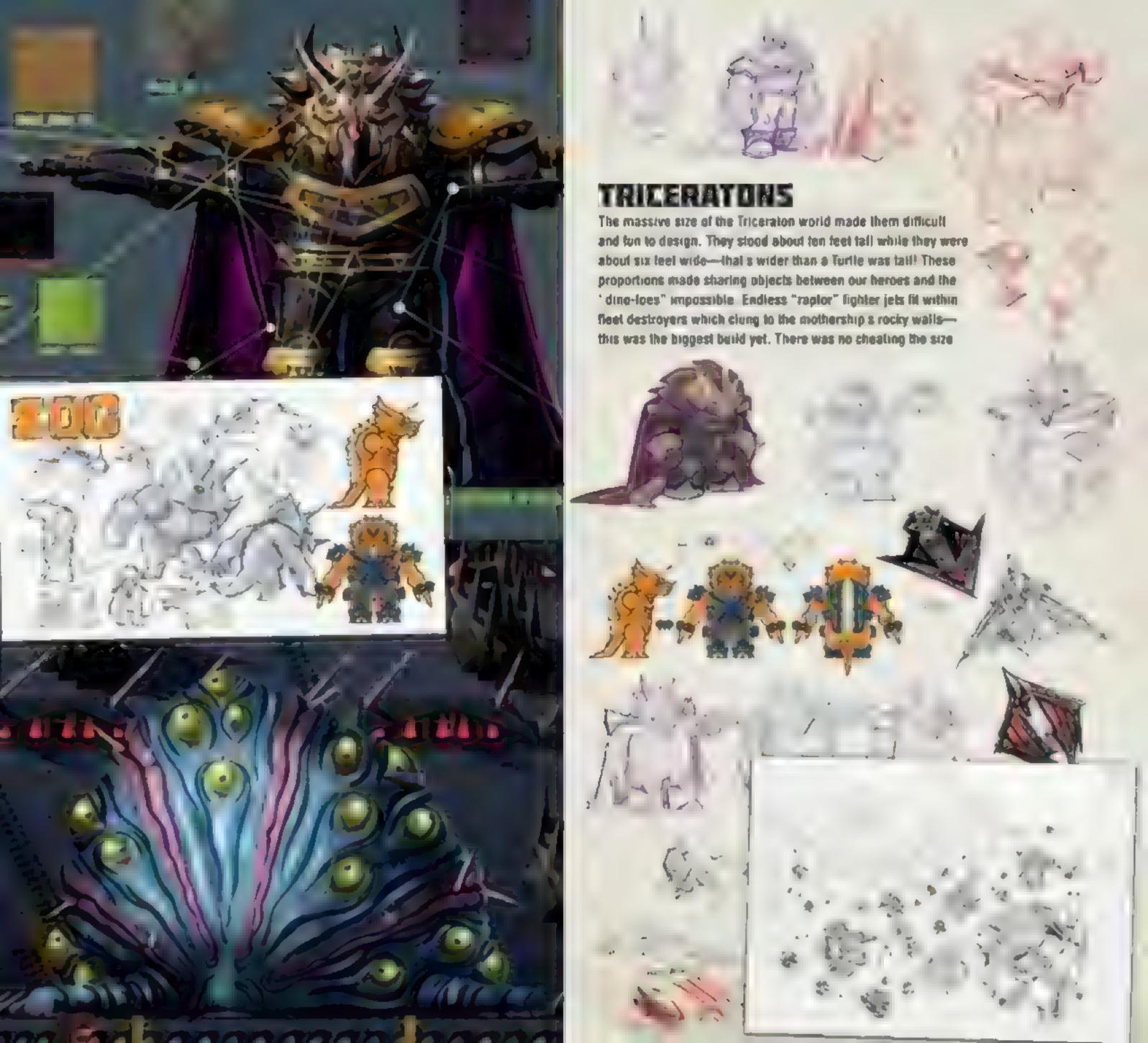


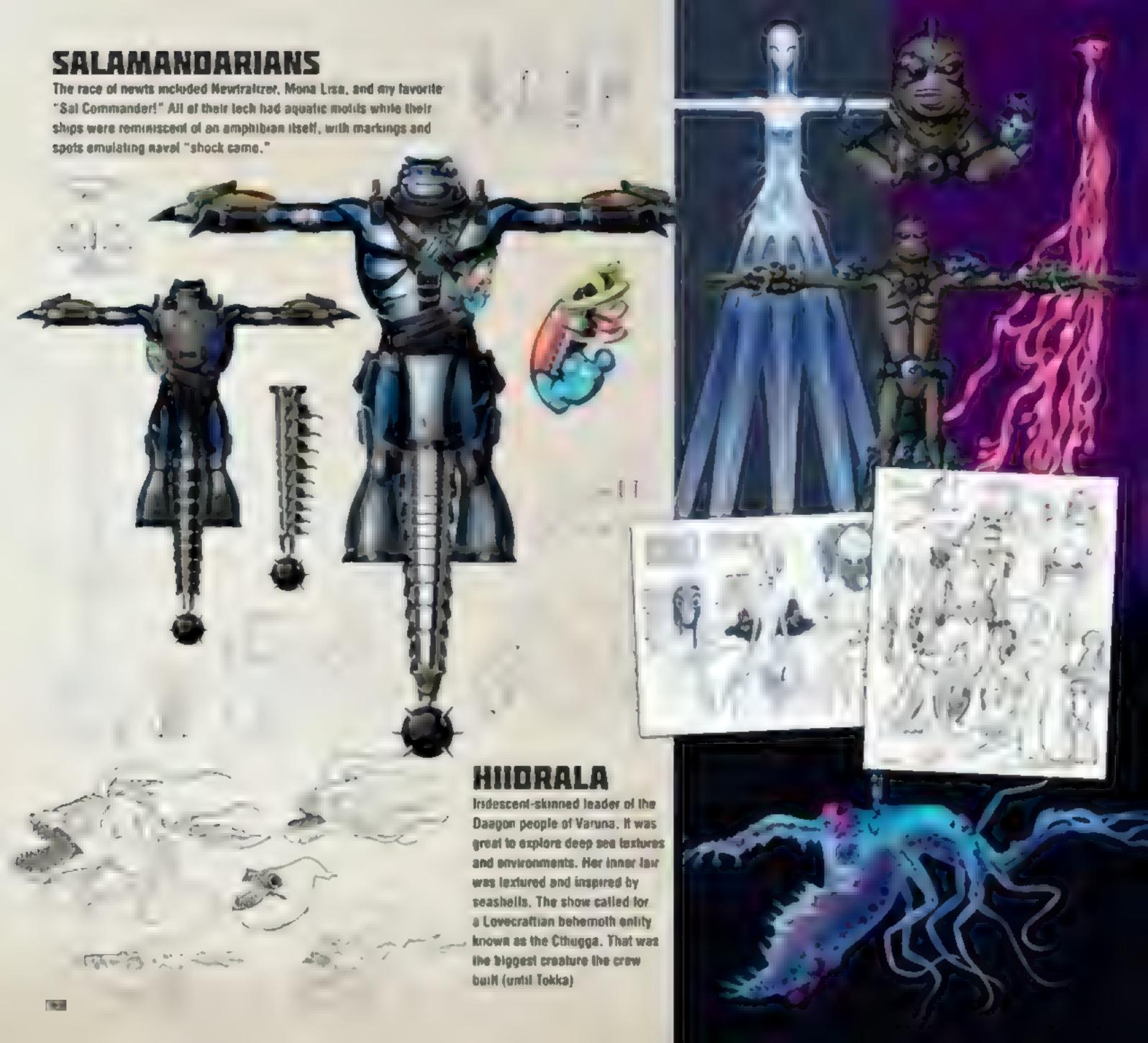










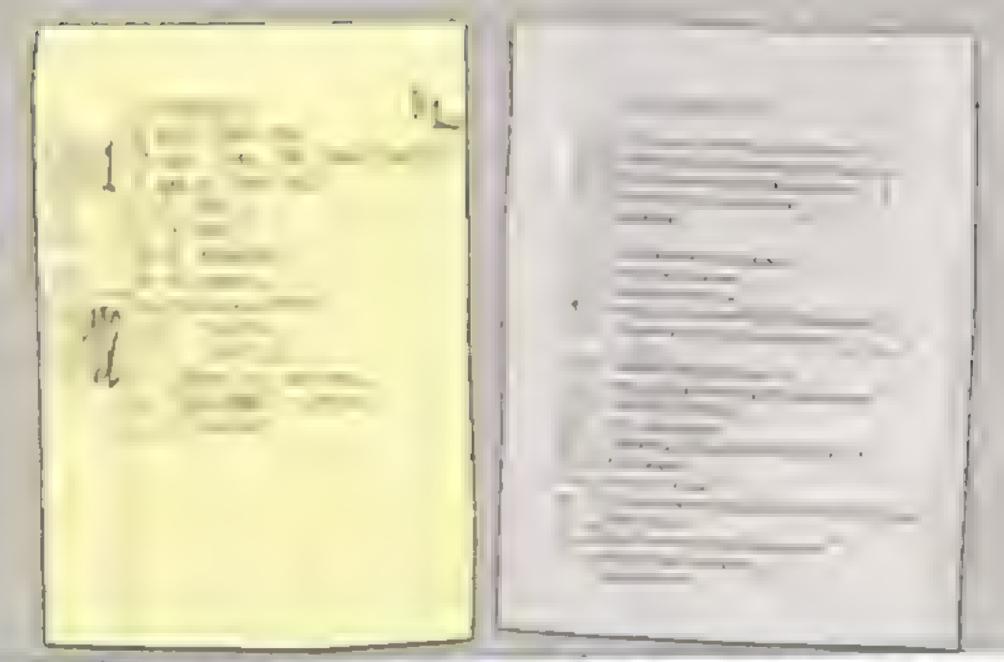


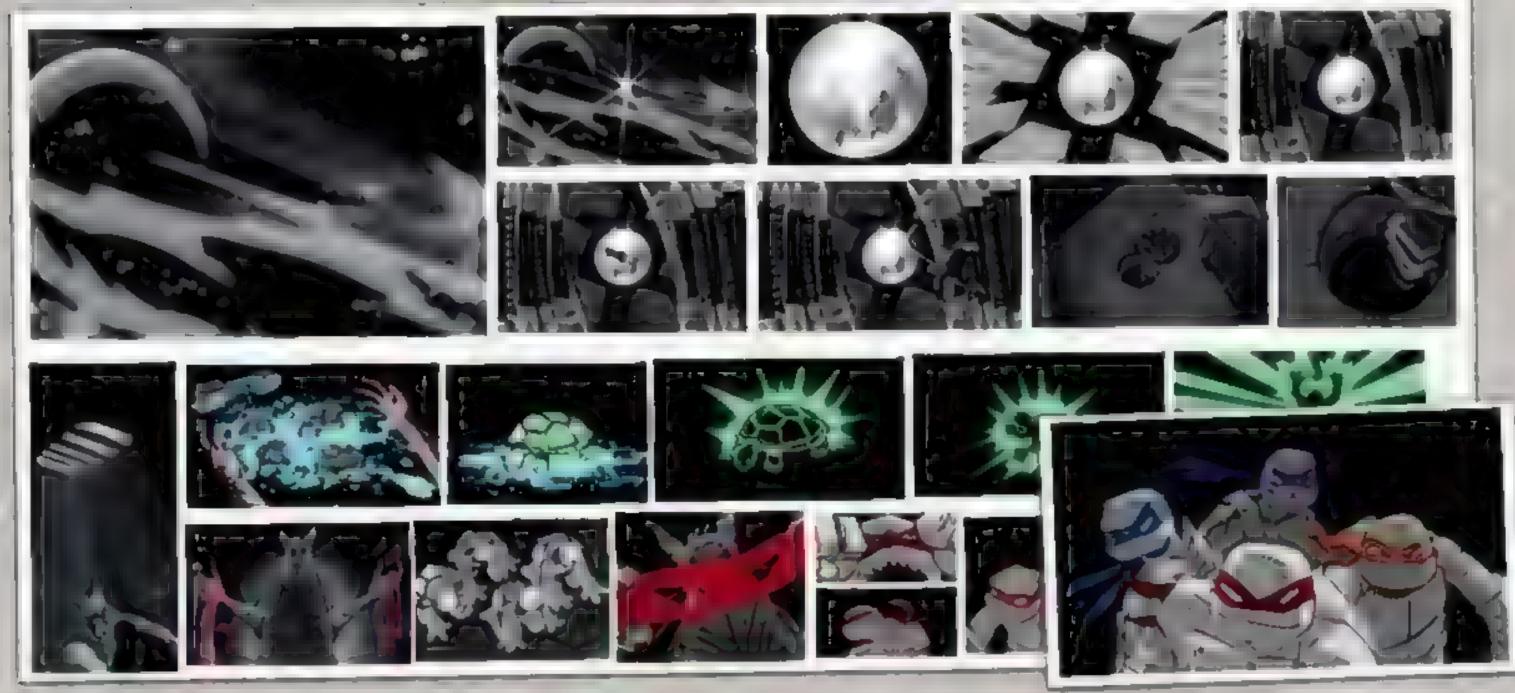


DECTION TITLE

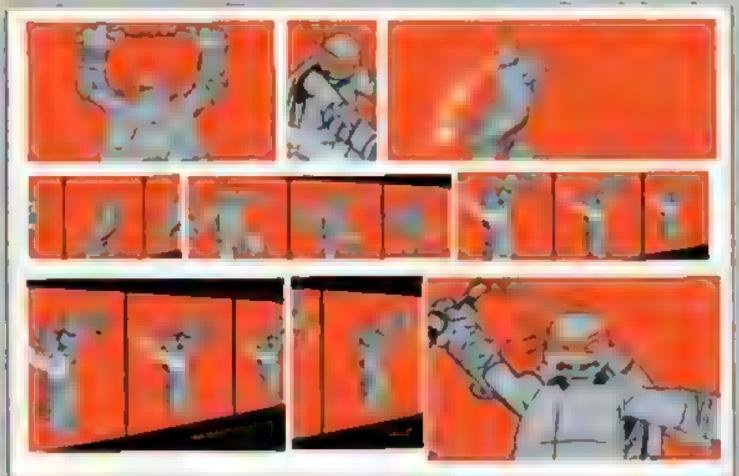
I remember this looming early in production: the creeping fear that I would soon have to storyboard the title sequence. If was expected of me and the pressure wasn't too bad. People kept saying "if needs to be the greatest title sequence ever." I remember doing it all in one day—I went all night, finishing around roughly 8 a m

Scenes of Splinter bounding down fire escapes home to his baby Turtles were cut along with the presentation of headbands to the team. I wanted to see the learn use proper technique in the title sequence, styled after martial arts classic Sister Street Fighter.

















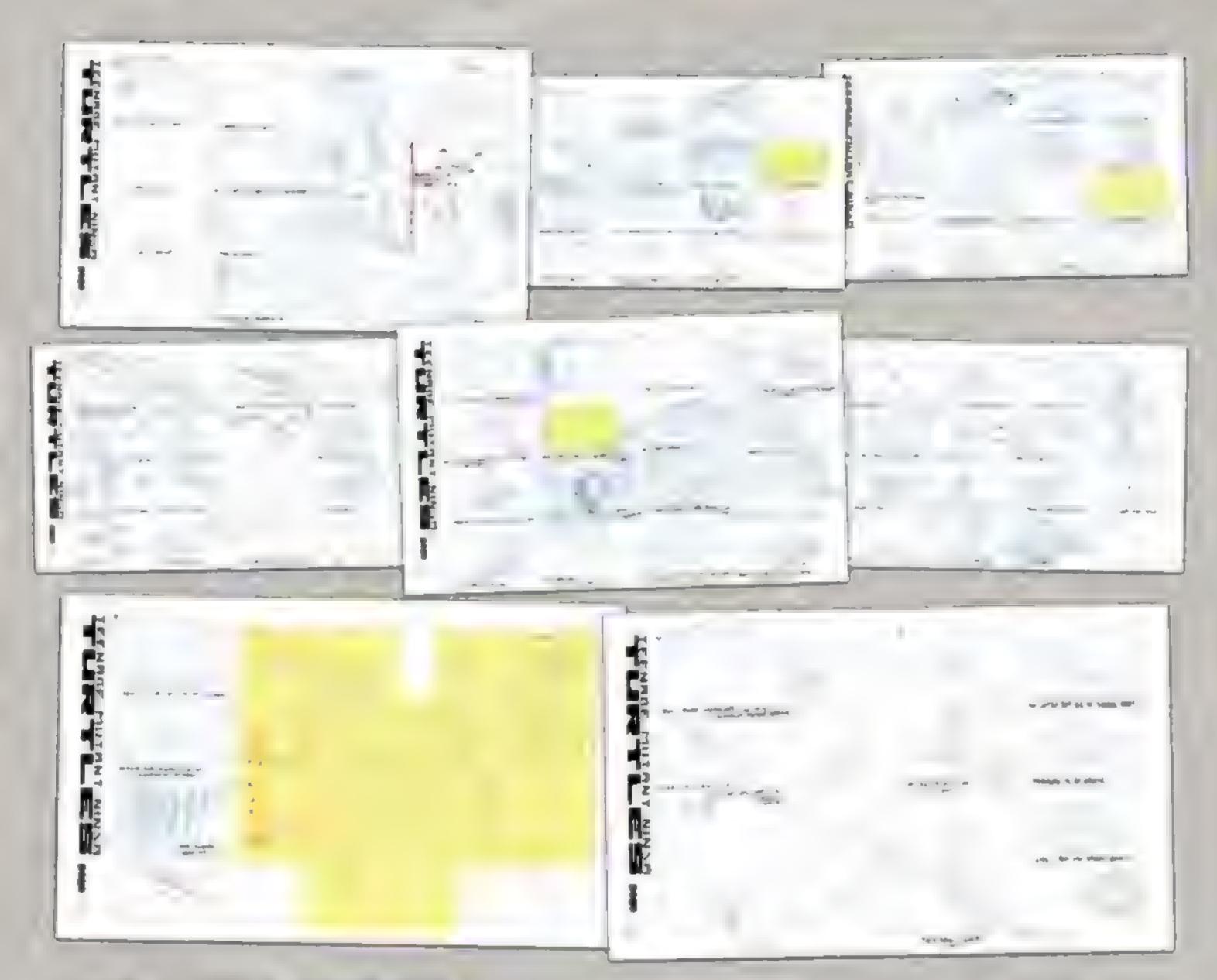
Animating the cover to Mirage Studios' TMNT #1 was something I d wanted to do forever—It closed a moment I had as a kid seeing that book in a comic shop in 1984.



지원들어를 취임하다니라는

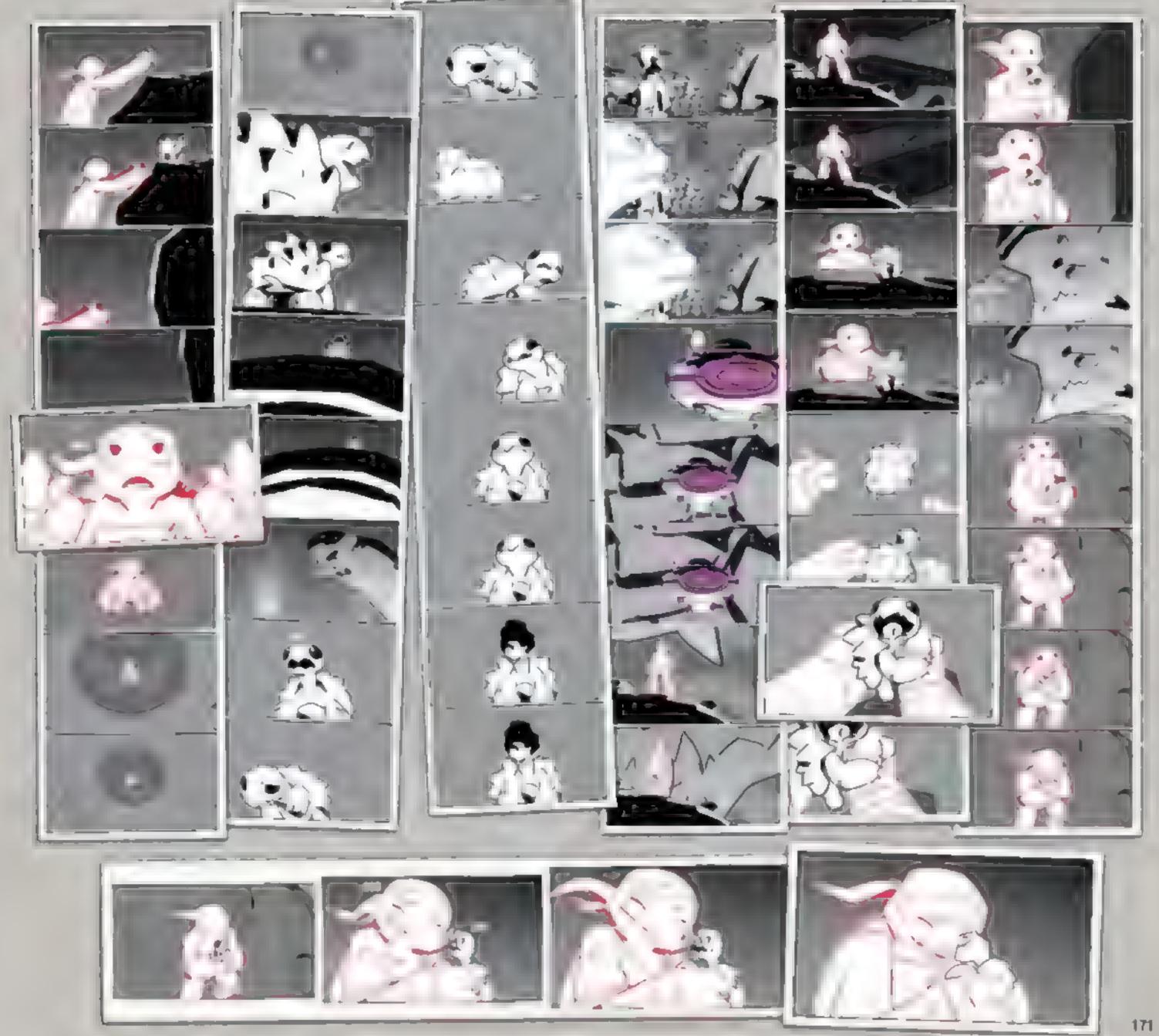
Sheldon Vella gets weird with a dream beaver. Sheldon had a way of mixing ferror with so much personality it would pass as extremely funny, but it was actually just really disturbing and immitable

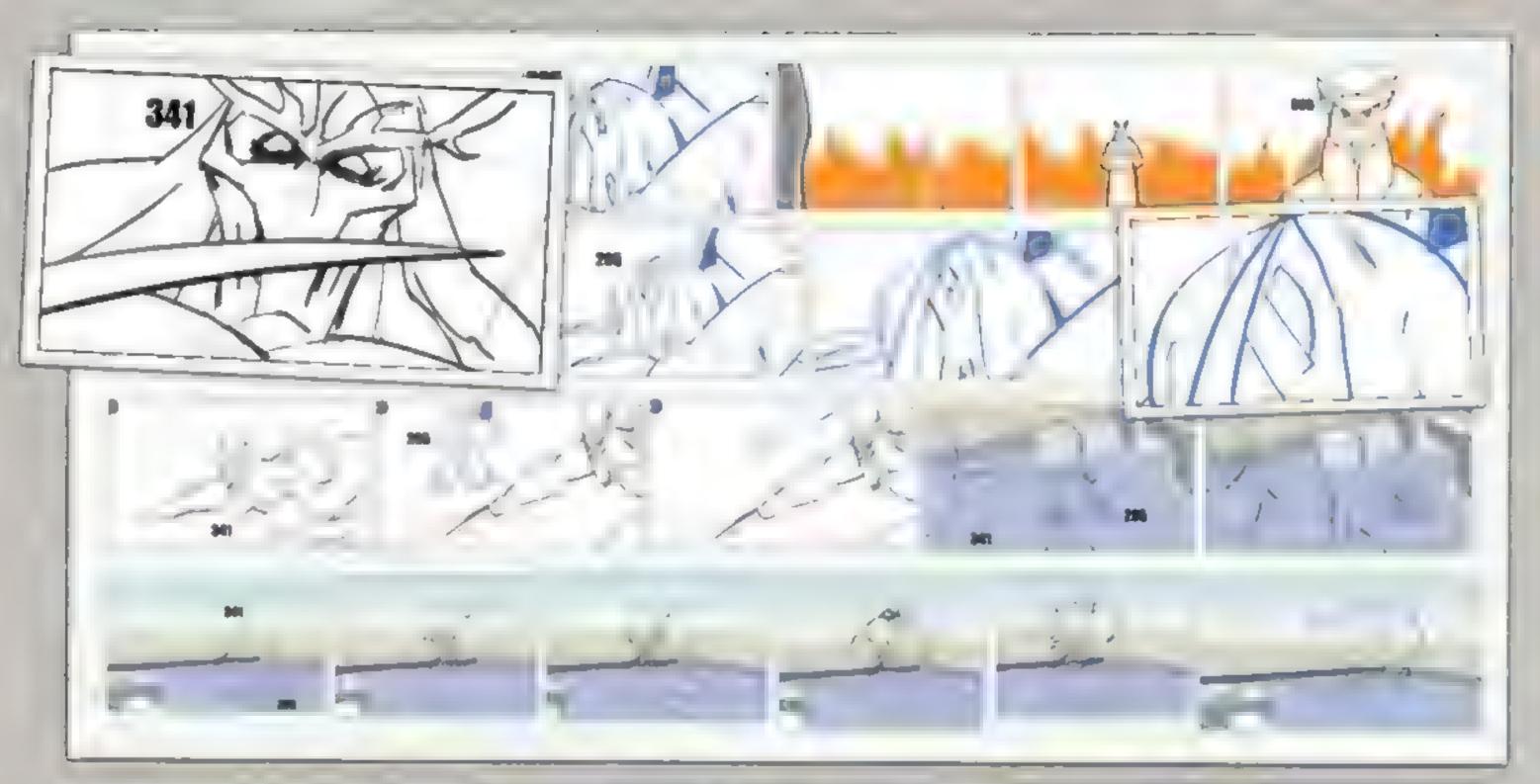


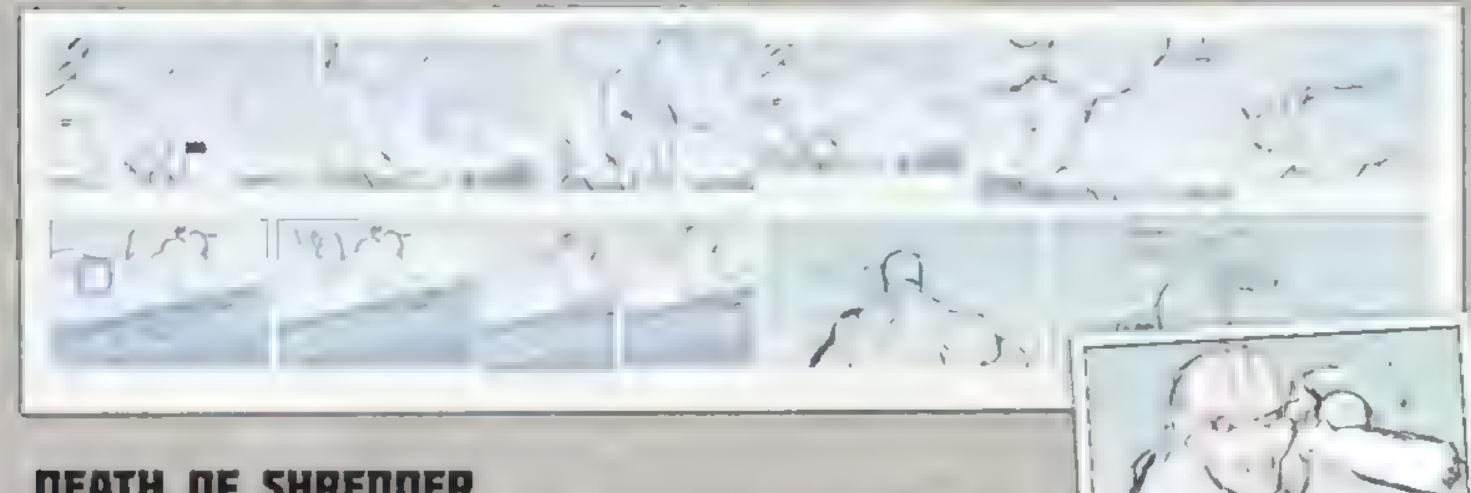


SPACE TITLE SEQUENCE

My storyboard notes for the season four title sequence. I started by slugging" the timing of the theme song into seconds so I could understand the timing. I passed these to our story artist Sara Parlington who owned it!

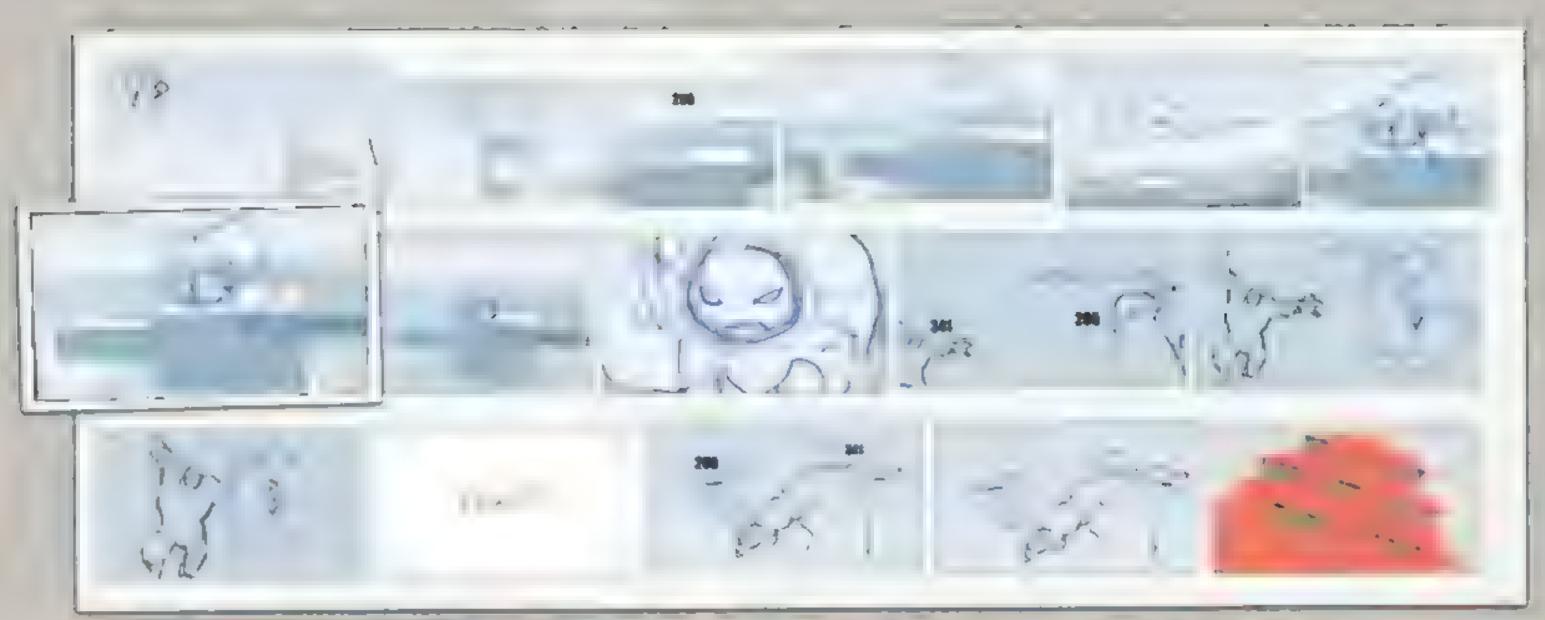


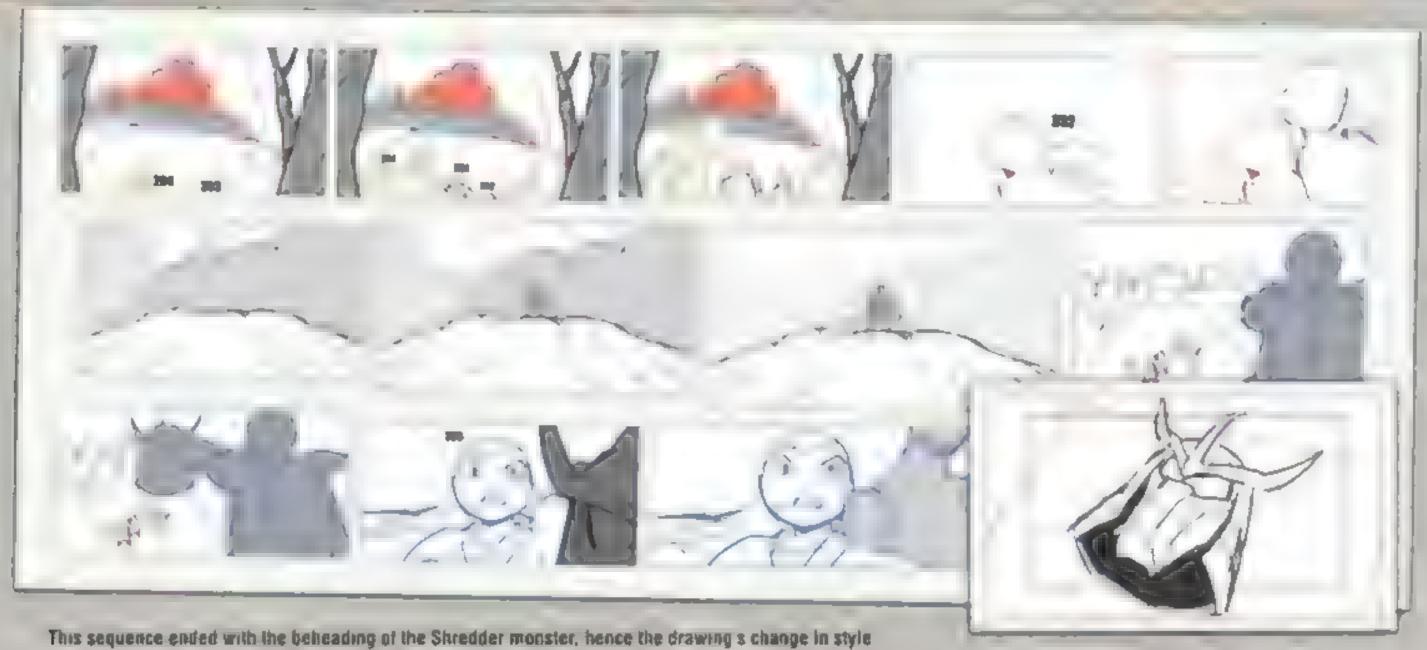




DEATH OF SHREDDER

Often with storyhoards, you ditry to give specific artists a scene that suited their abilities and tastes. This sequence of Leo ending the Shredder was envisioned by Adam Lucas who does things like no one else I ve known. There is no father to his style.





This sequence ended with the beheading of the Skredder monster, hence the drawing a change in style.

Director Rie Koga had to redraw the sequence until it was approved by the network. Adam had already inoved onto the next episode.

This was so hard to watch. I saw it through every stage of production and every time it hurt more. Sheldon Vella draws the final moments of Master Splinter.

fores Hun'



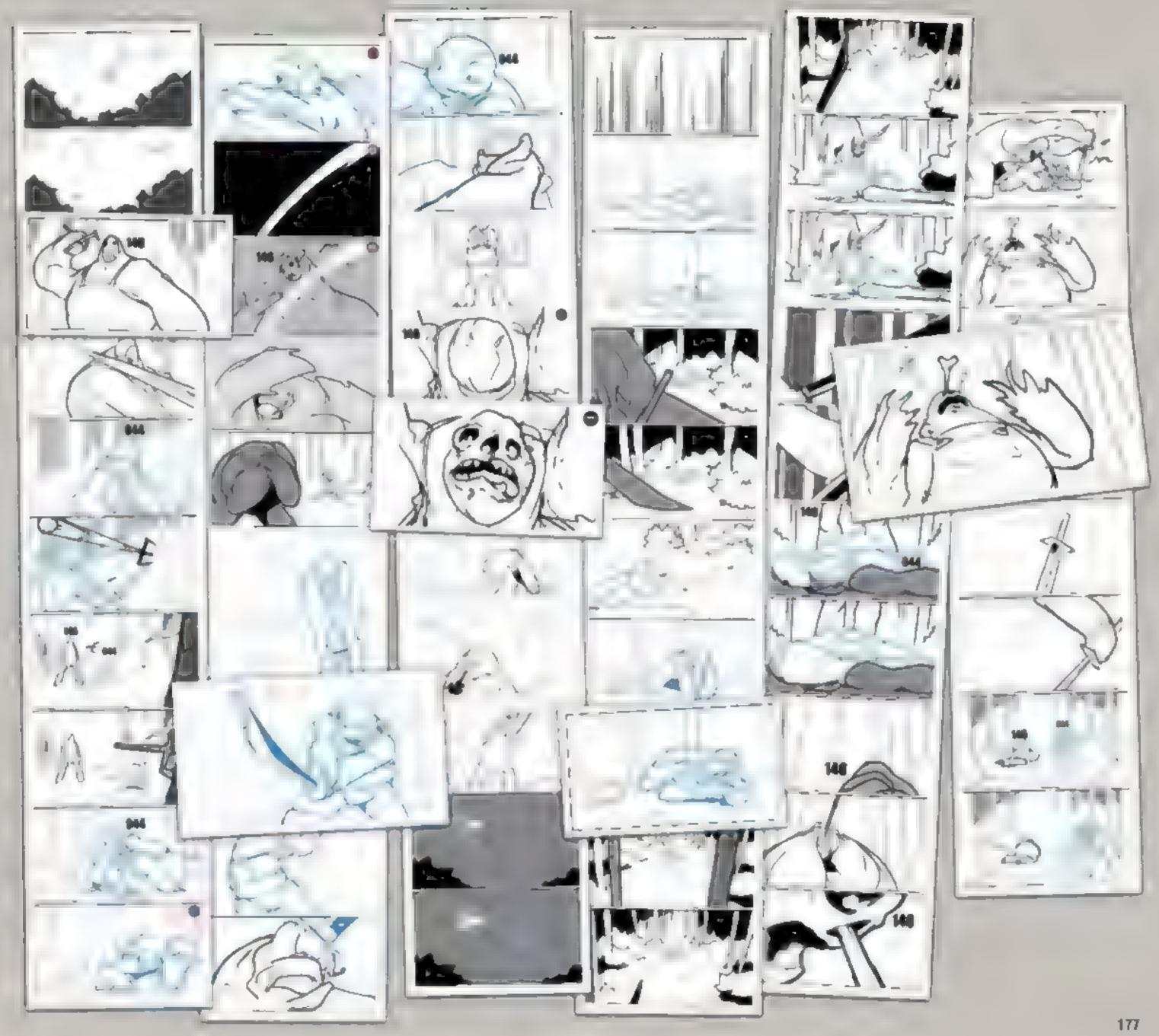


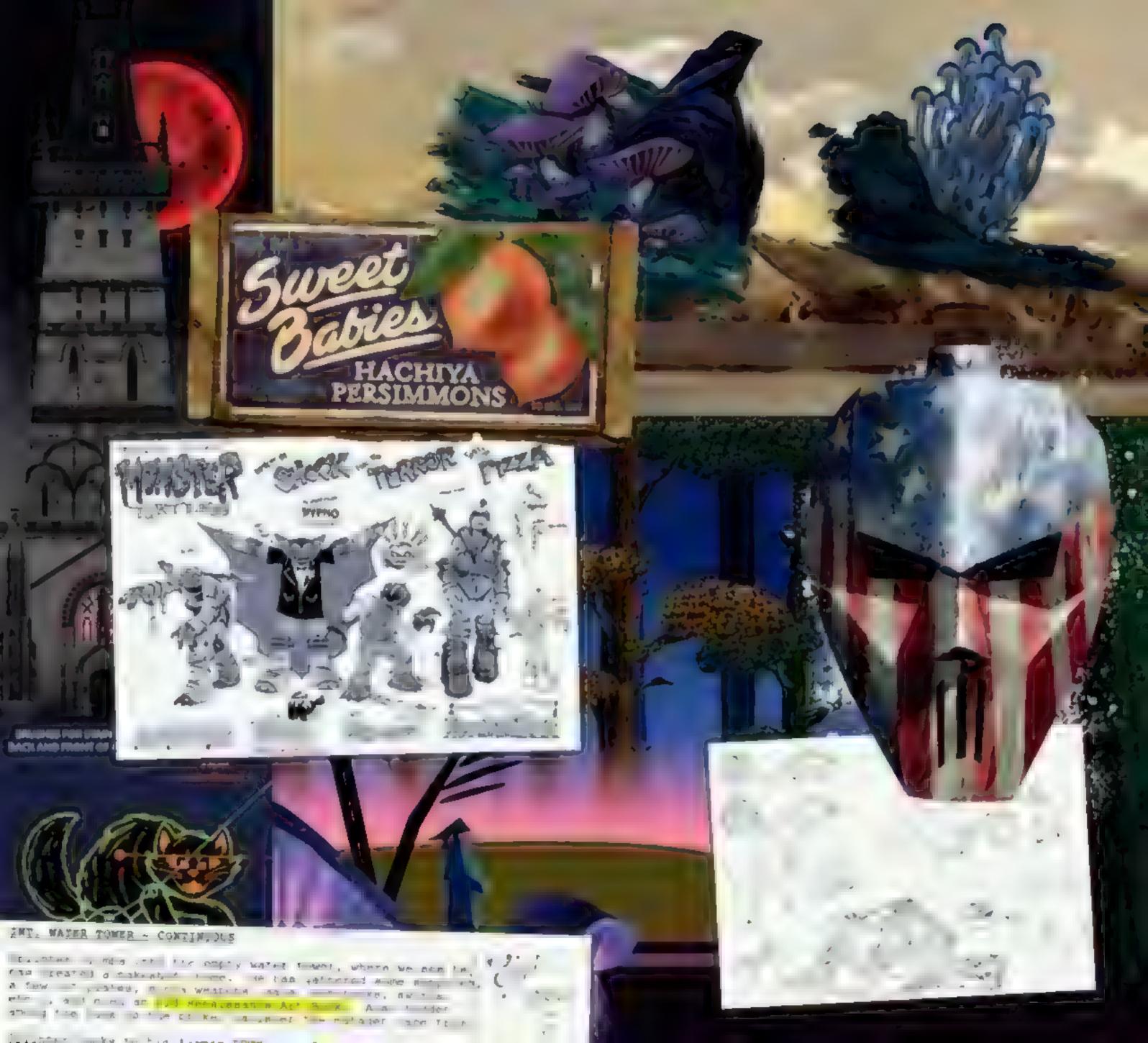


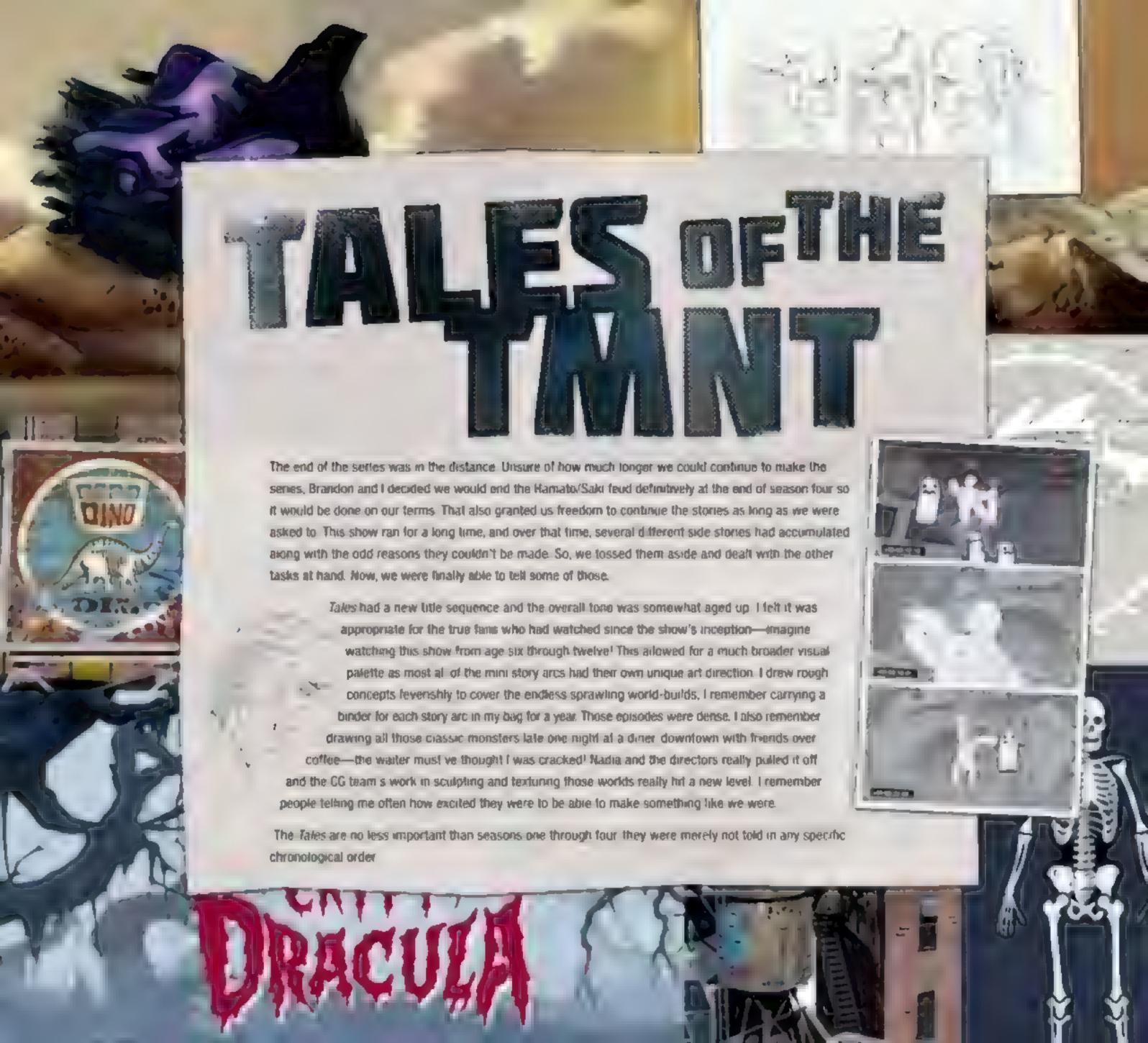
LED VS. THE CREEP

M in Brewster shows off some of her cold blooded fighting sensibilities. Miki not only could draw well and remarkably fast, but she dipitch her boards brilliantly complete with acting (and lots of profanity). Seeing her do that regularly is a food memory.

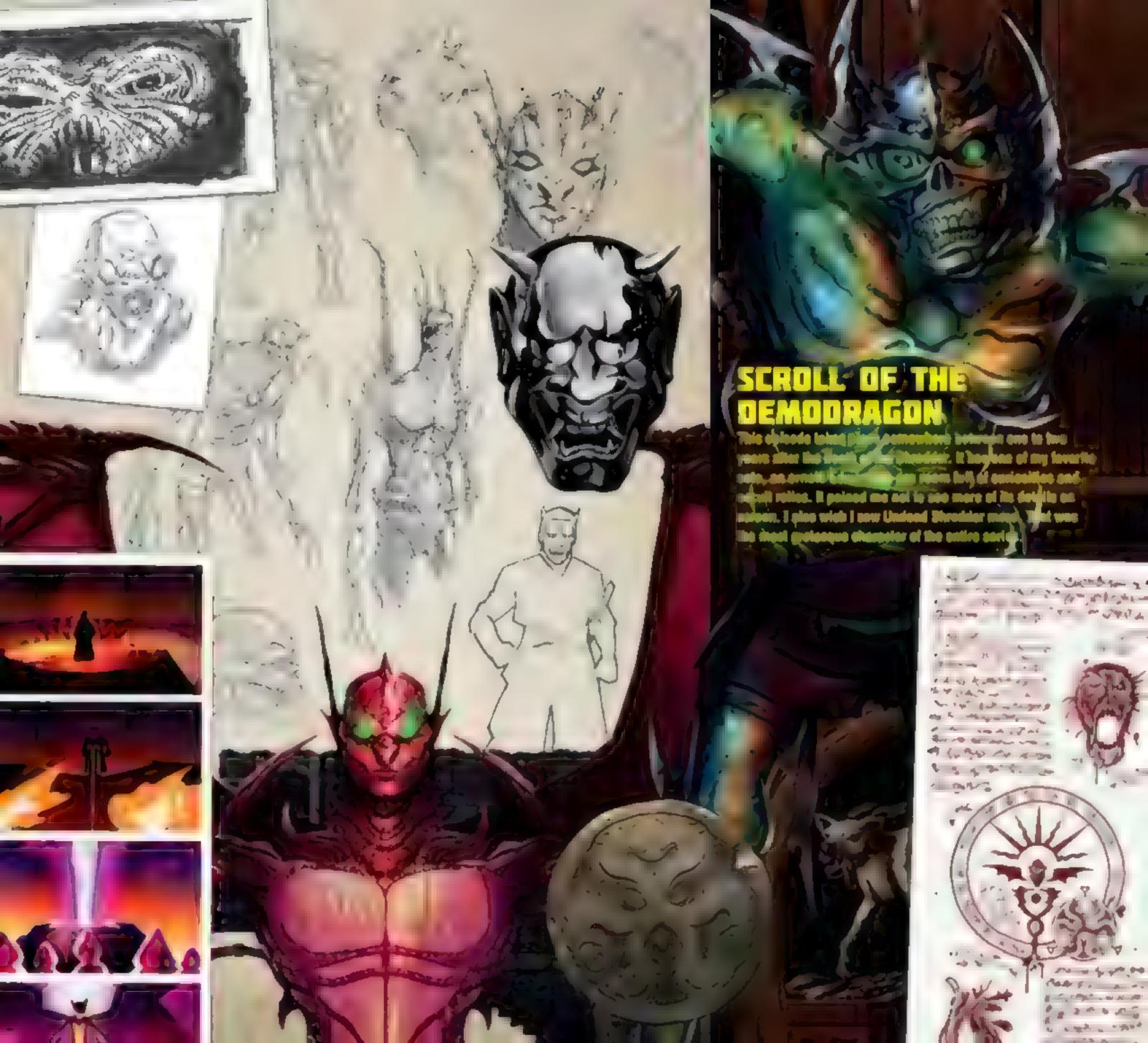




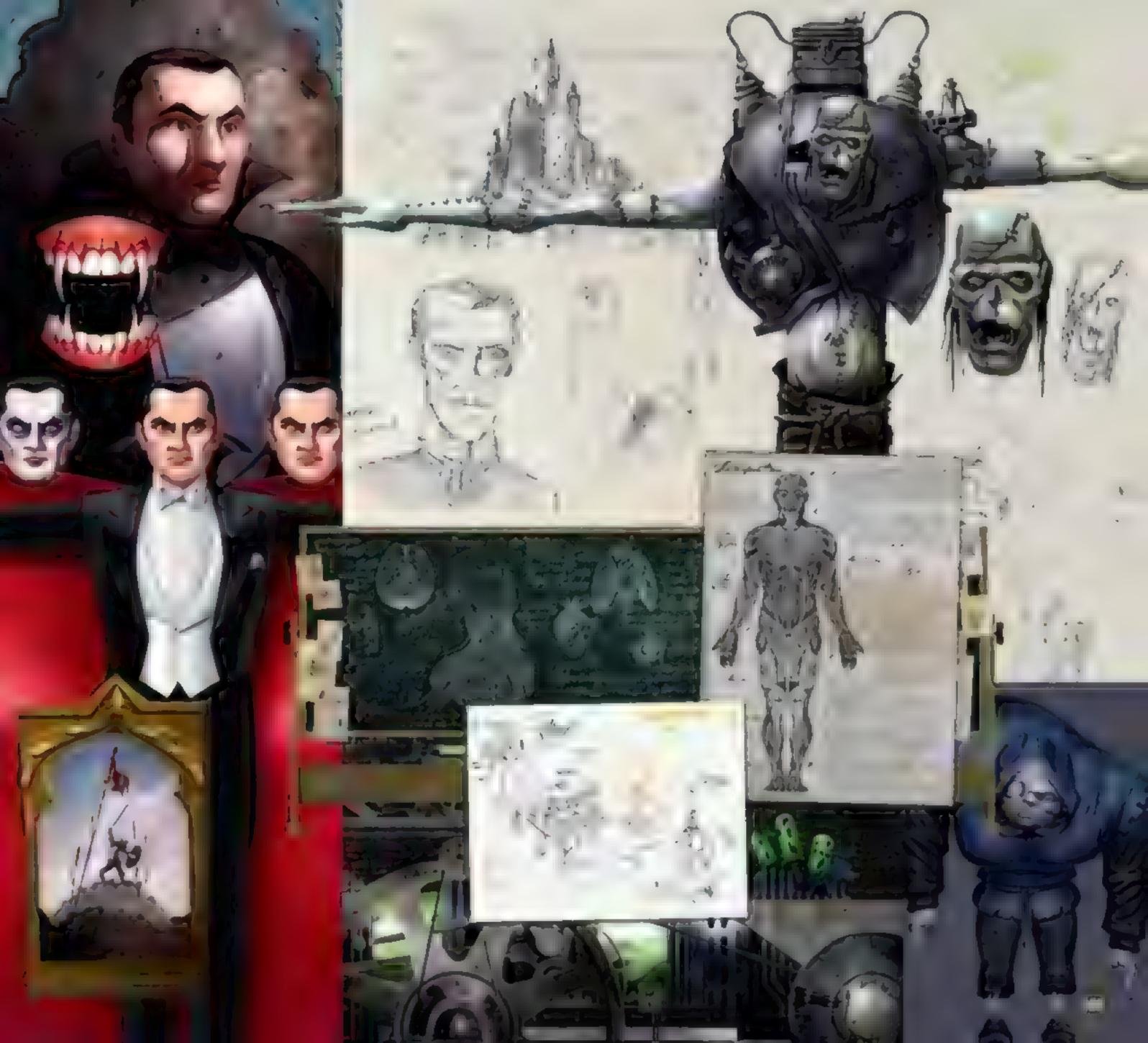


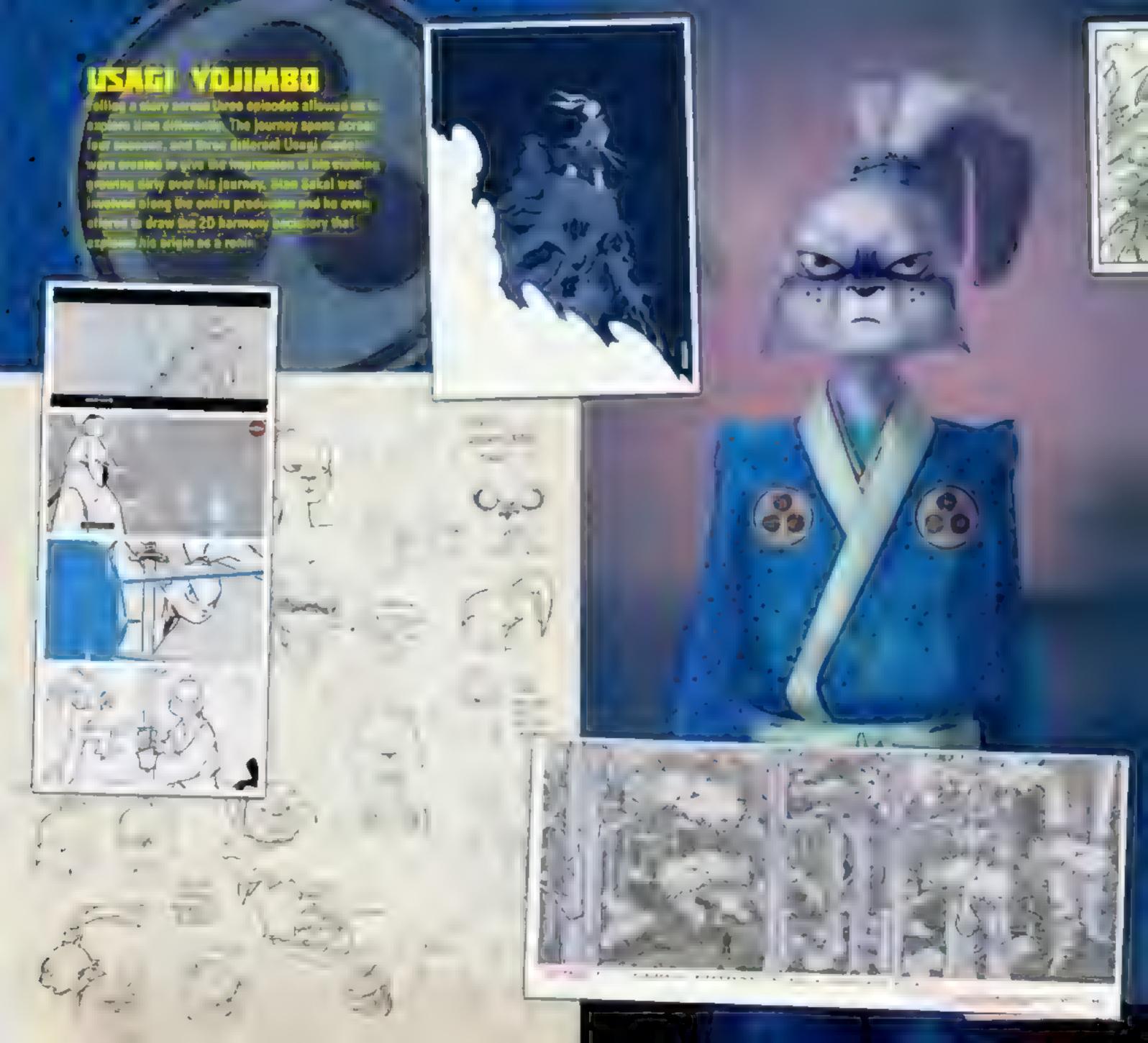




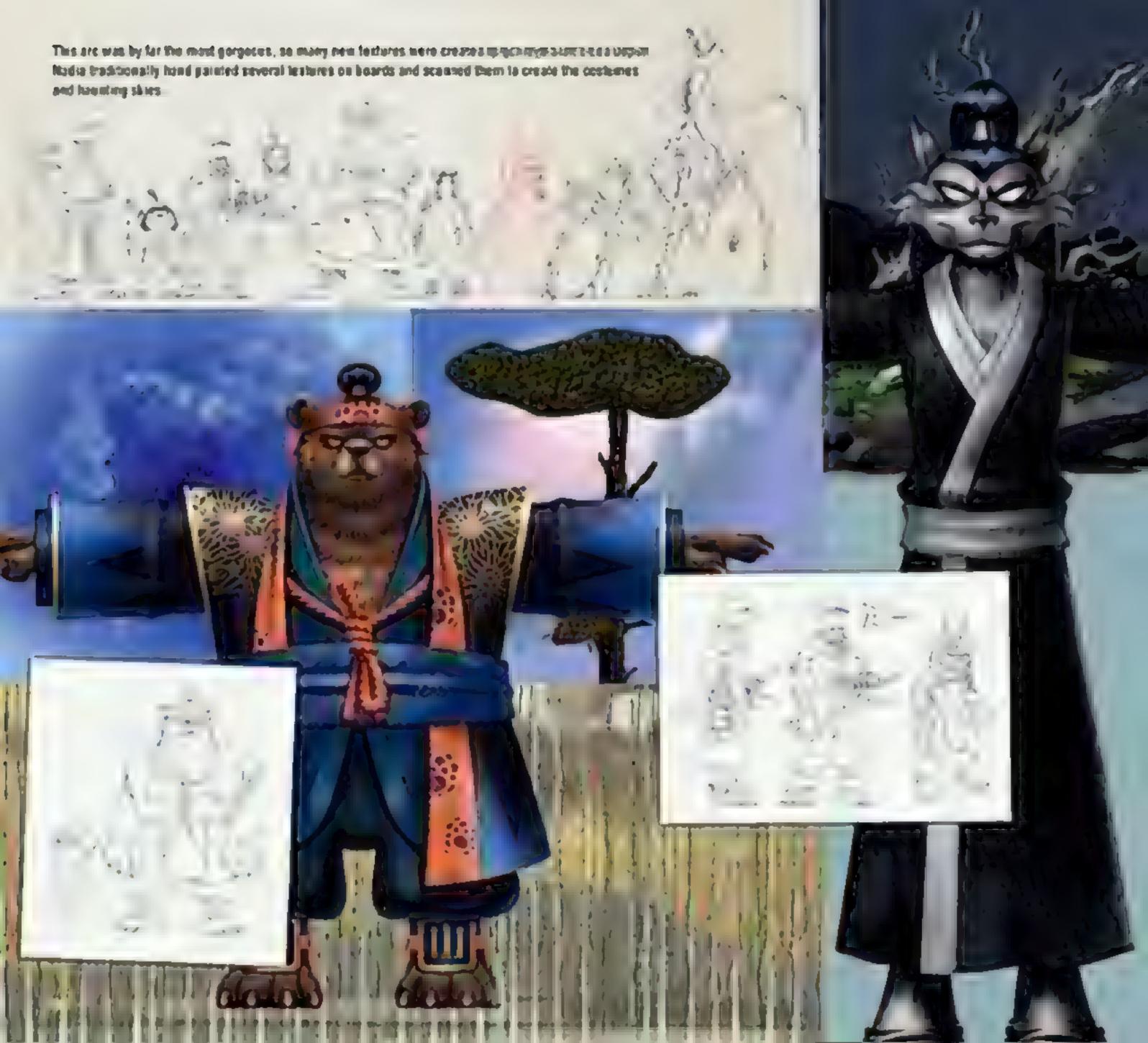




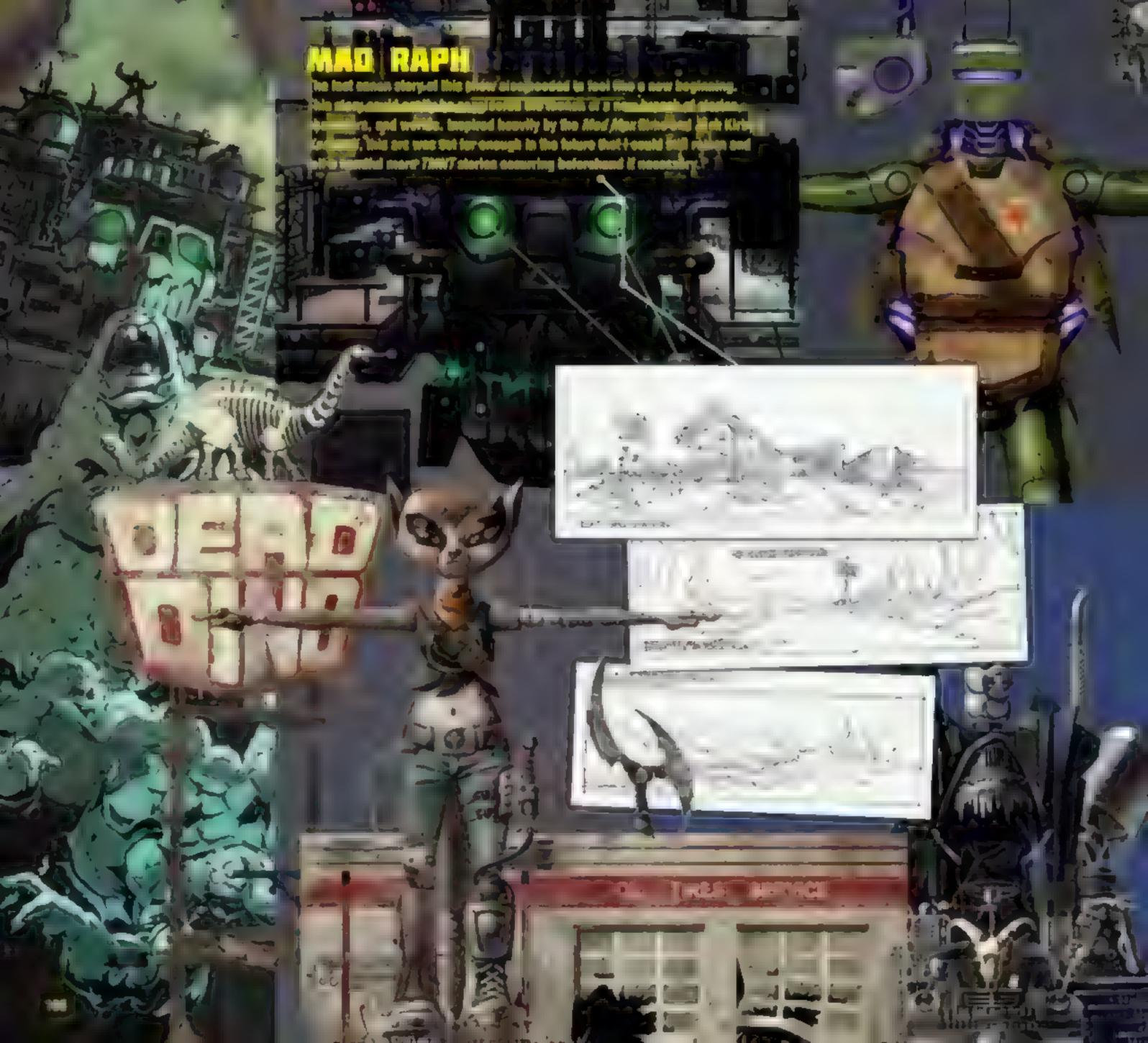


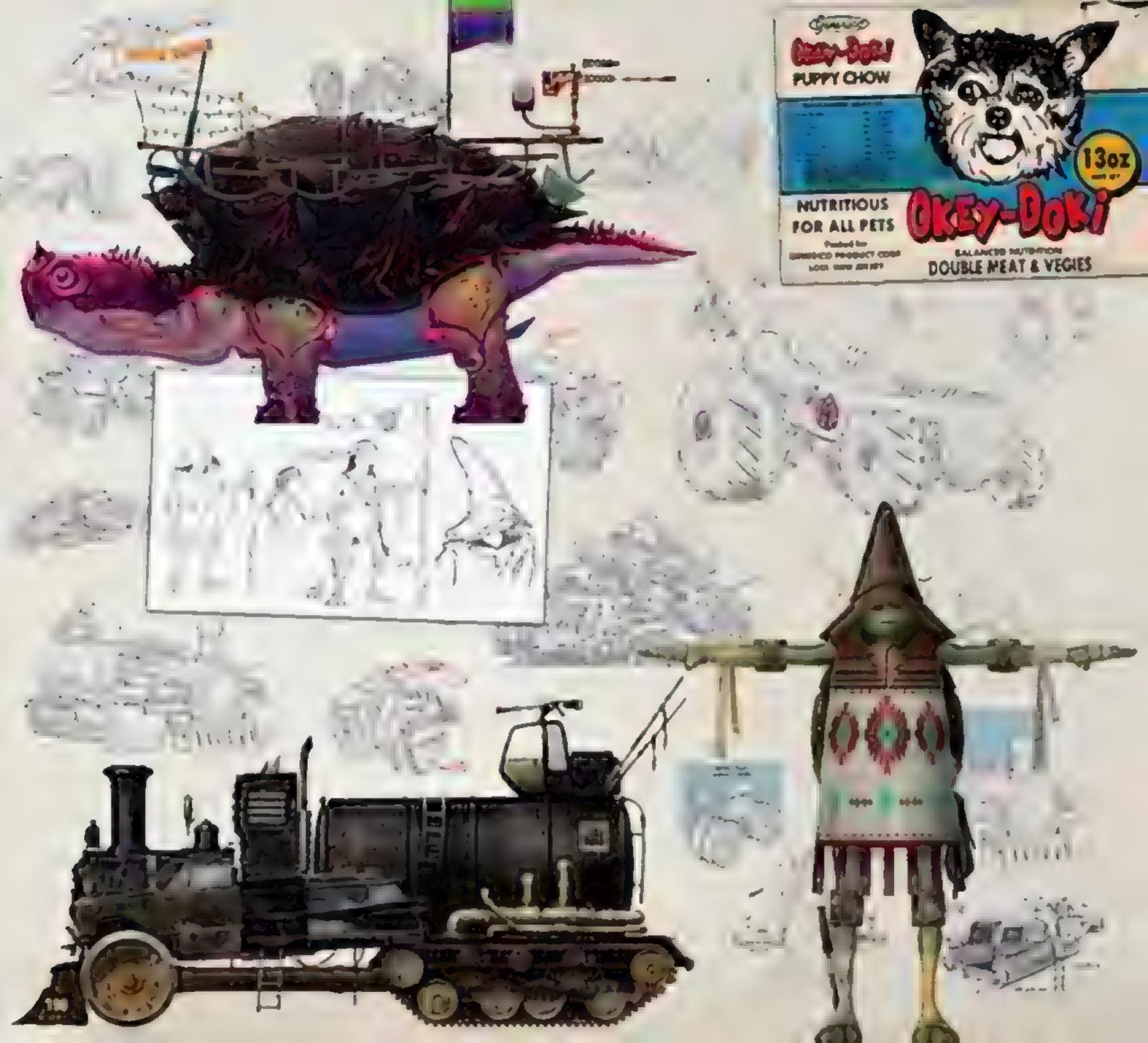


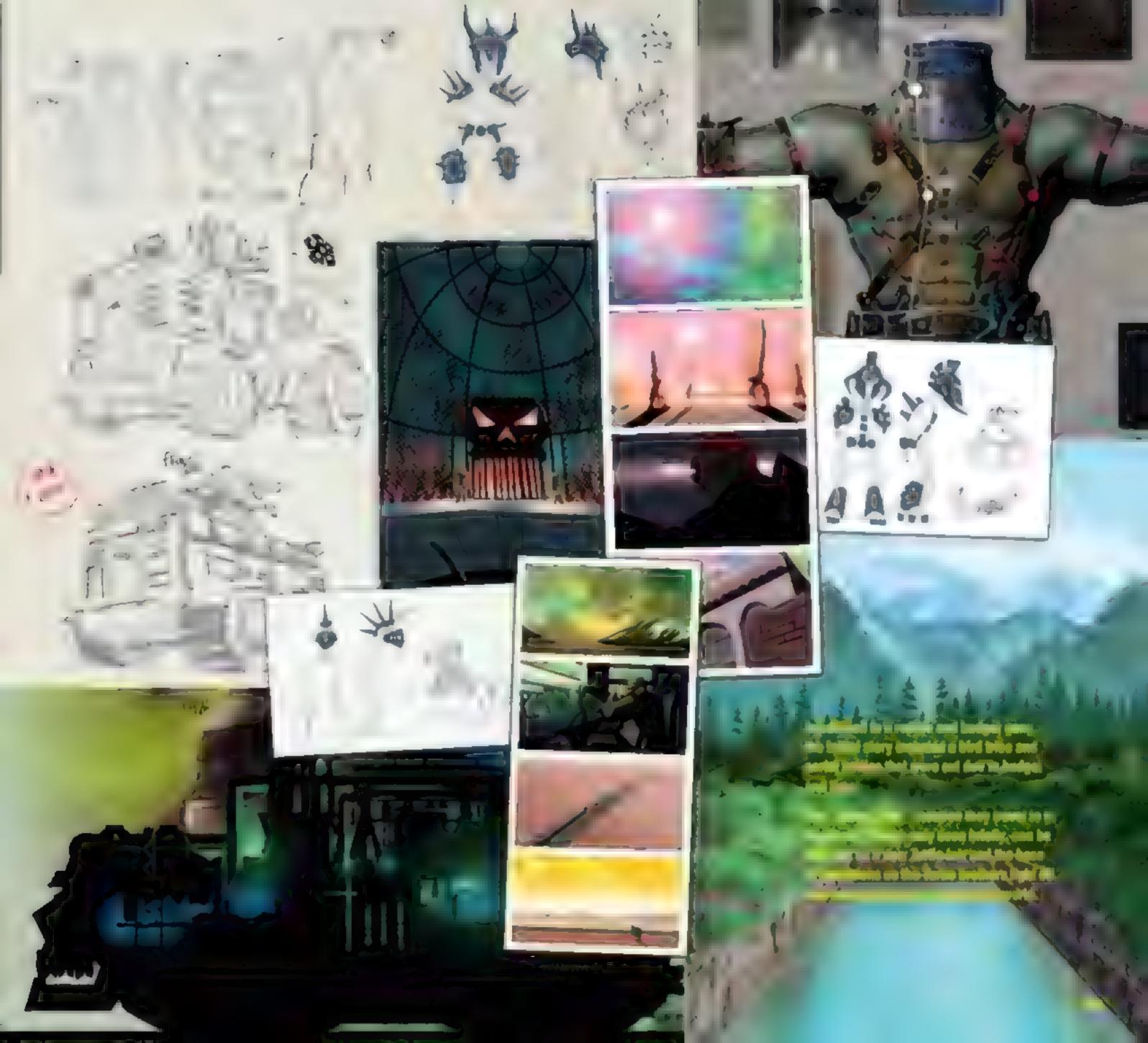




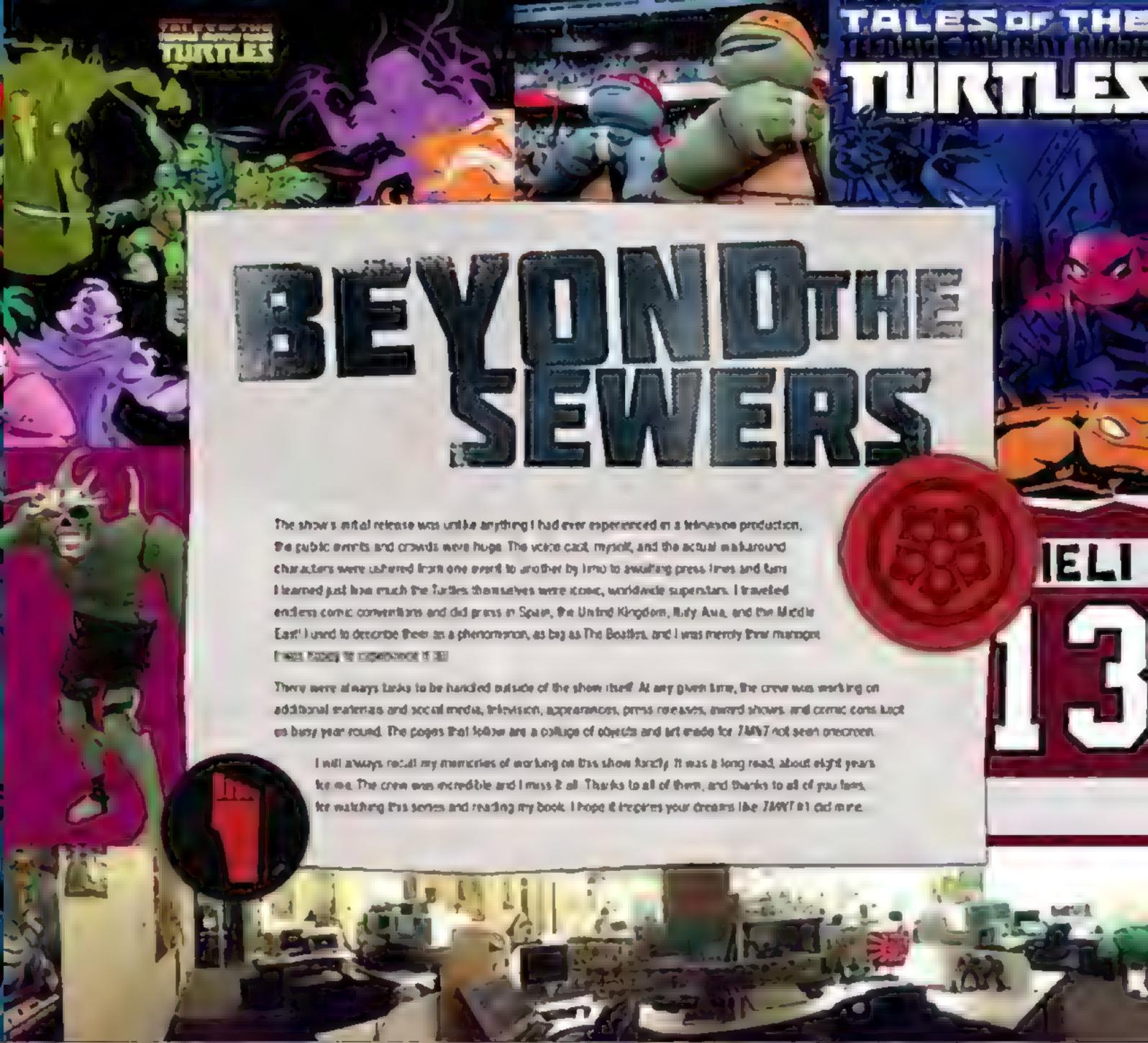






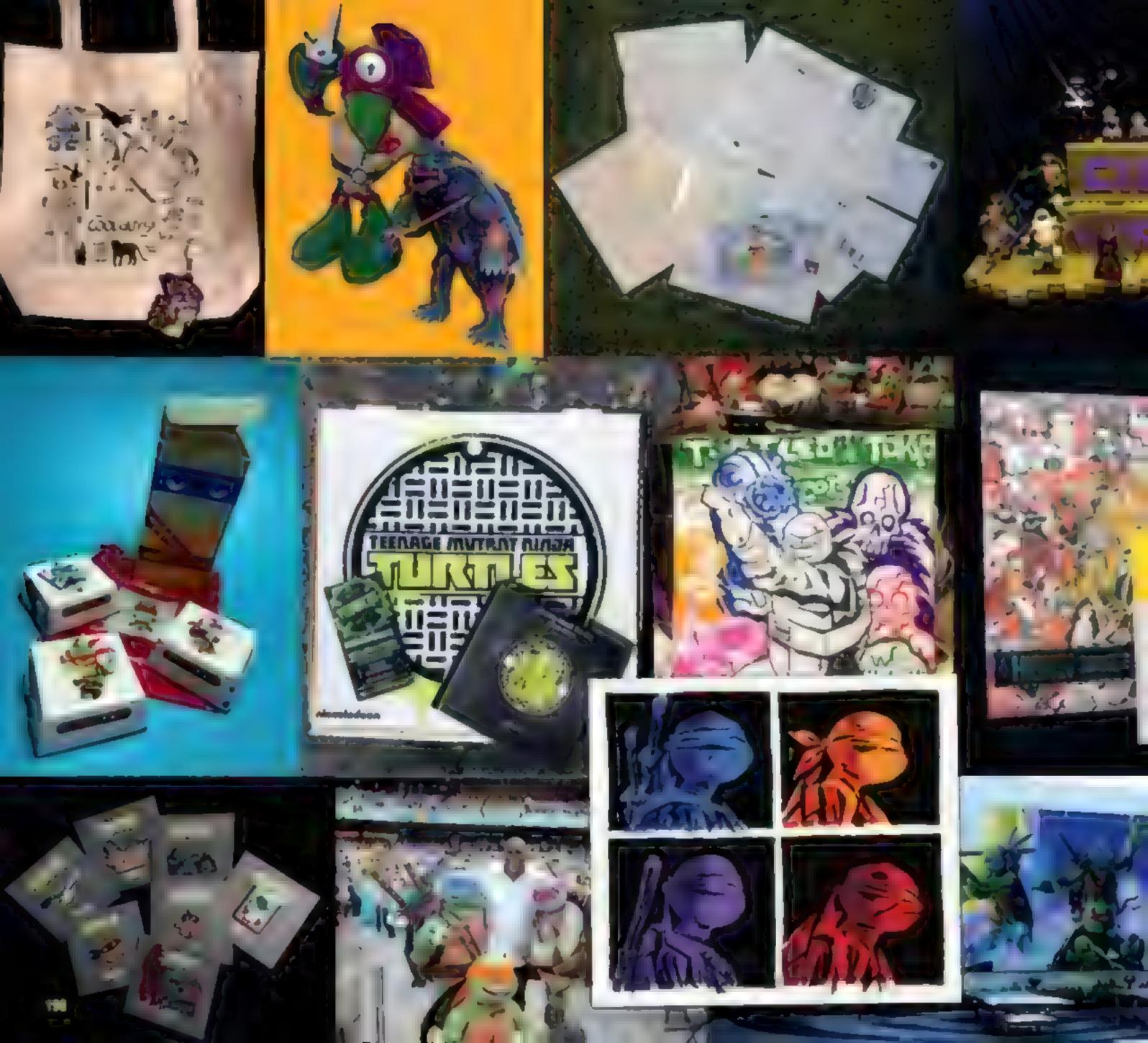


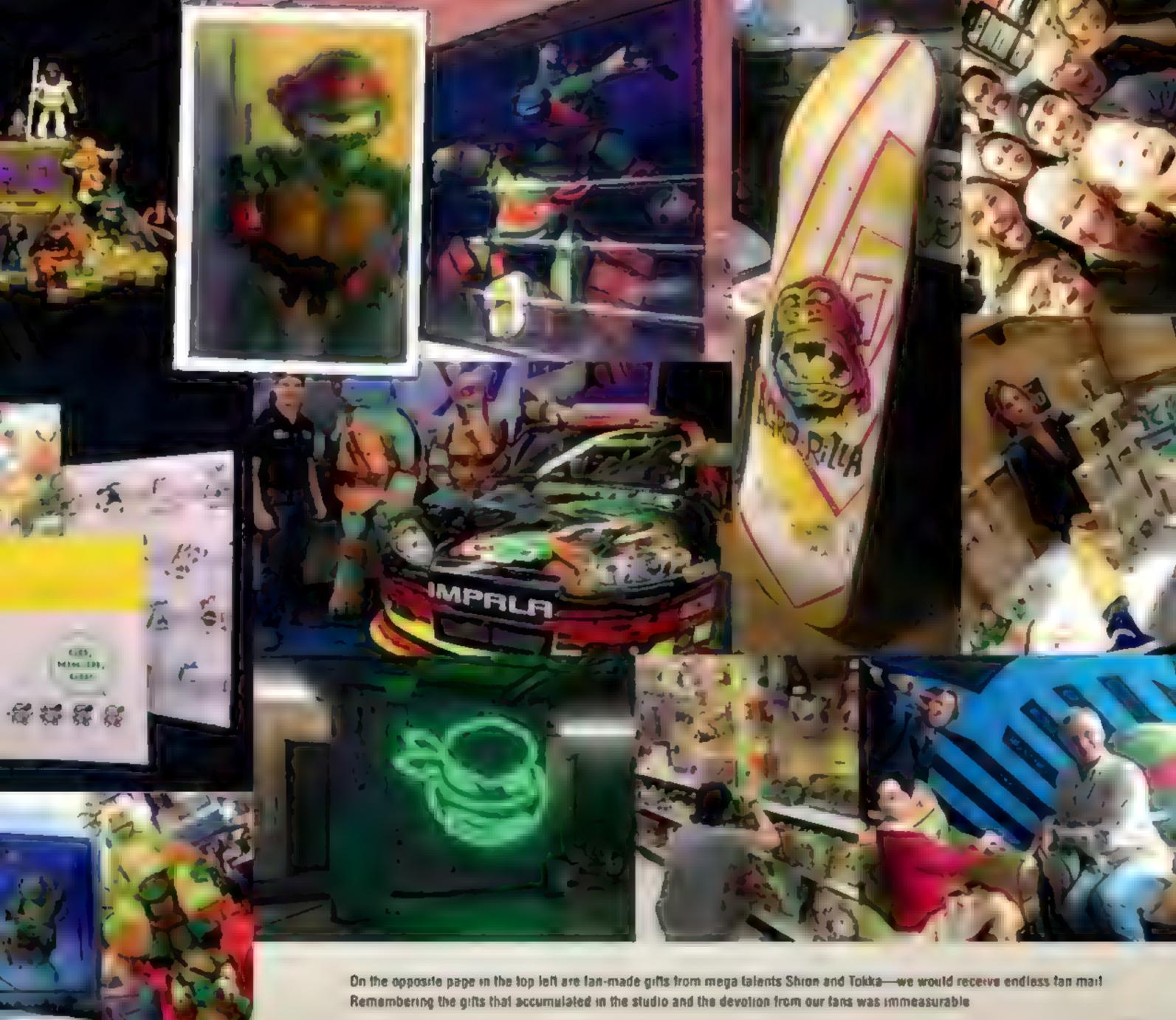




To the right is the poster in the record booth, signed by each and every actor as they entered to perform their roles. Can you believe that the immen in the top right is cake? As seen on Cake Wars.





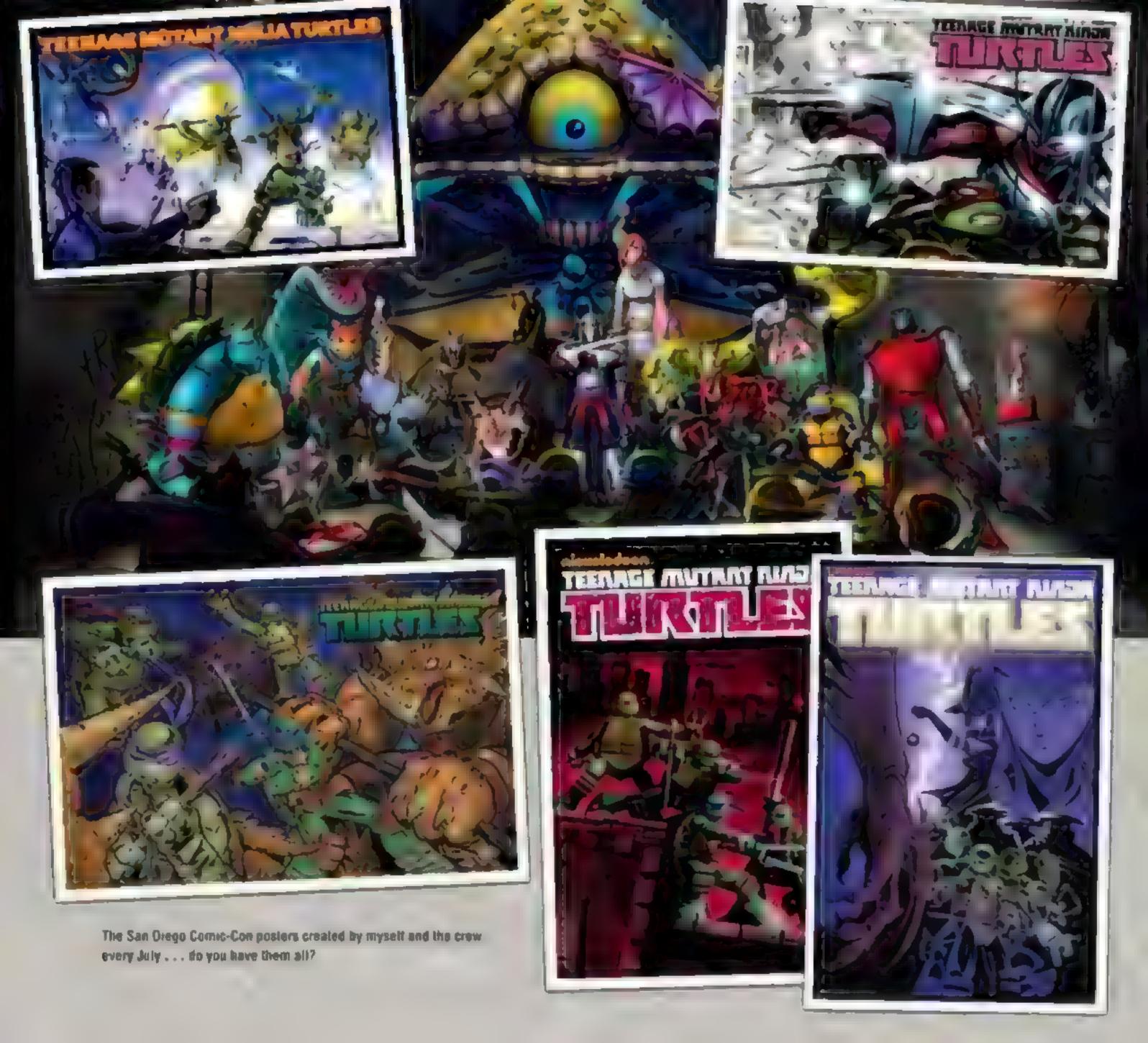




These Turtle maqueties created for me by the toy learn are my tavorite objects from the show



Miho and I supervising the production of the walkaround actor suits—that was a fun process.





STORY ARTISTS

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Mathew Berginger) Sporting Goggles Justin Lap 😴 Physik Li Christina Liu Christopher Las Max Lavage **David Maximo** Surrise Organica Calab Thursday Japan Trag And Your Incolor Zinterio

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Julie Vege

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findensten Supervisore Laura Carbons 🗠 **Hobort Castanoda** Japan Meier si

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Lighting and Compositing Artists Versi Ademage Existinations : **Interpret Heine** Cody Incohogo Patrick Krabs Jacobs van Madieus **Tutios White**

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XEAR GLOSE



Pero-handred pages of never-before-eaco artwork and incider communitary oursited by the show's associate produces, Circ Moll?

Hendreds of pieces of concept art showcasing the development of the beloved animated serios?

Endusive commentary from the show's executive producert

An Intimate, behind-the-acones perspective of the Teenage Mislant Hispo Turties

Boa't mice this unique opportunity to experience the Turties like never below!













